

# Modern LITHOGRAPHY

JUNE - 1949 - VOLUME 17 - NUMBER 6

*ml*



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Charlie Carlson is superintendent of Regensteiner Corporation, Chicago, and has been a key production figure in the lithographic industry for many years. Before becoming superintendent of Regensteiner, he was superintendent at Rand McNally, also in Chicago, for 20 years. He has used the Robport Speed Jacket Machine for recovering dampener rollers since the original, horizontal model was first introduced about five years ago.

**"You can save dollars and manpower by recovering your dampening rollers by a Robport Speed Jacket Machine"**

"Here at Regensteiner," says Charlie Carlson, "we wouldn't be without a Robport Speed Jacket Machine for recovering our dampeners. Think of the time and money saved!"

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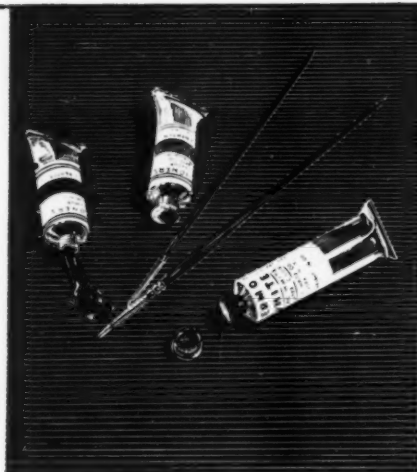
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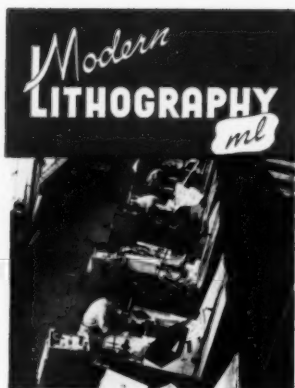


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## THE COVER

One of the new "decentralized" plants in the New York area is that of Kinson-Freeman Co., at Fair Lawn, N. J. The cover shows a section of the art department. The firm is said to be the largest display producer in the world.



ROBERT P. LONG  
Editor

THOMAS MORGAN  
Business Manager

Address all correspondence to  
254 W. 31st St., New York 1, N. Y.

June, 1949

VOLUME 17, NO. 6

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## MODERN LITHOGRAPHY

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**SUBSCRIPTION RATES:** One year \$3.00, two years \$5.00. Canada and foreign, one year, \$4.00, two years, \$7.00. Group subscriptions (U.S. only) Four or more entered as a group, \$1.50 each. (May be sent to different addresses.)

WAYNE E. DURLAND, President; IRA P. MACNAIR, Secretary-Treasurer. Published monthly on the 15th by Industry Publications, Inc., 123 Market Place, Baltimore 2, Md. Advertising and Editorial Office, 254 W. 31st St., New York 1, N. Y. Advertising rates made known on application. Closing date for copy—25th of the month previous to date of issue. Entered as second class matter at the Post Office at Baltimore, Md., under the Act of March 3, 1879.

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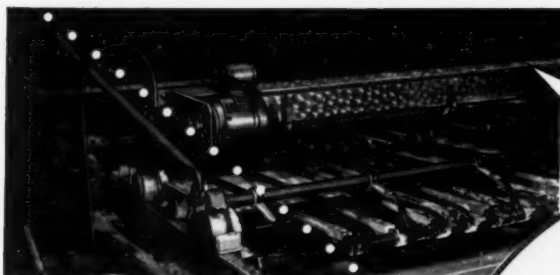
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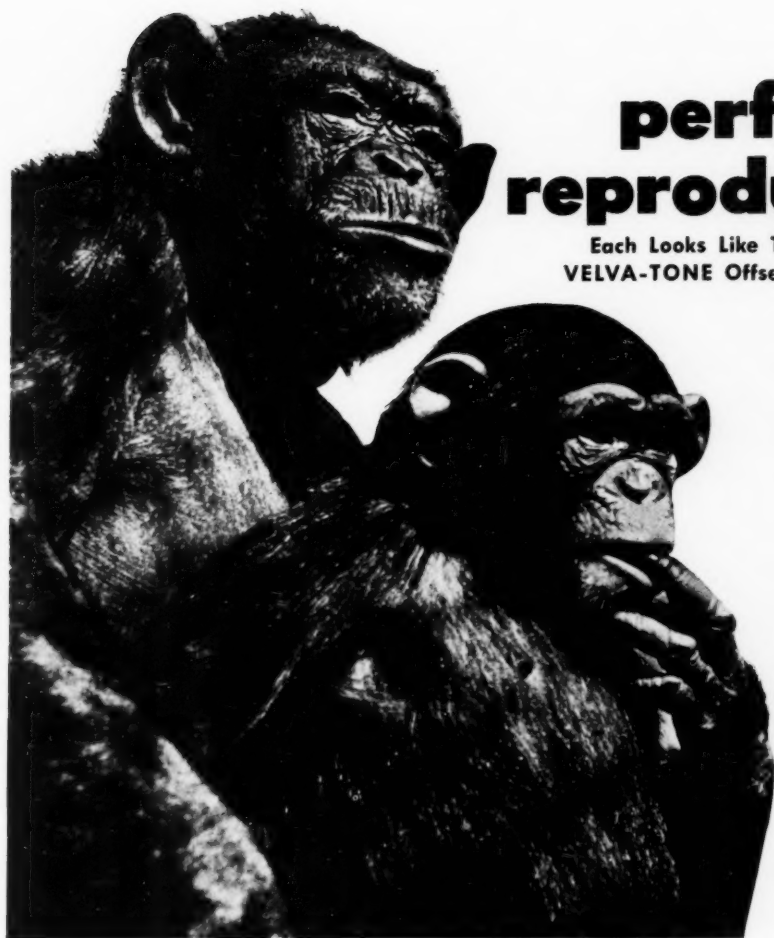
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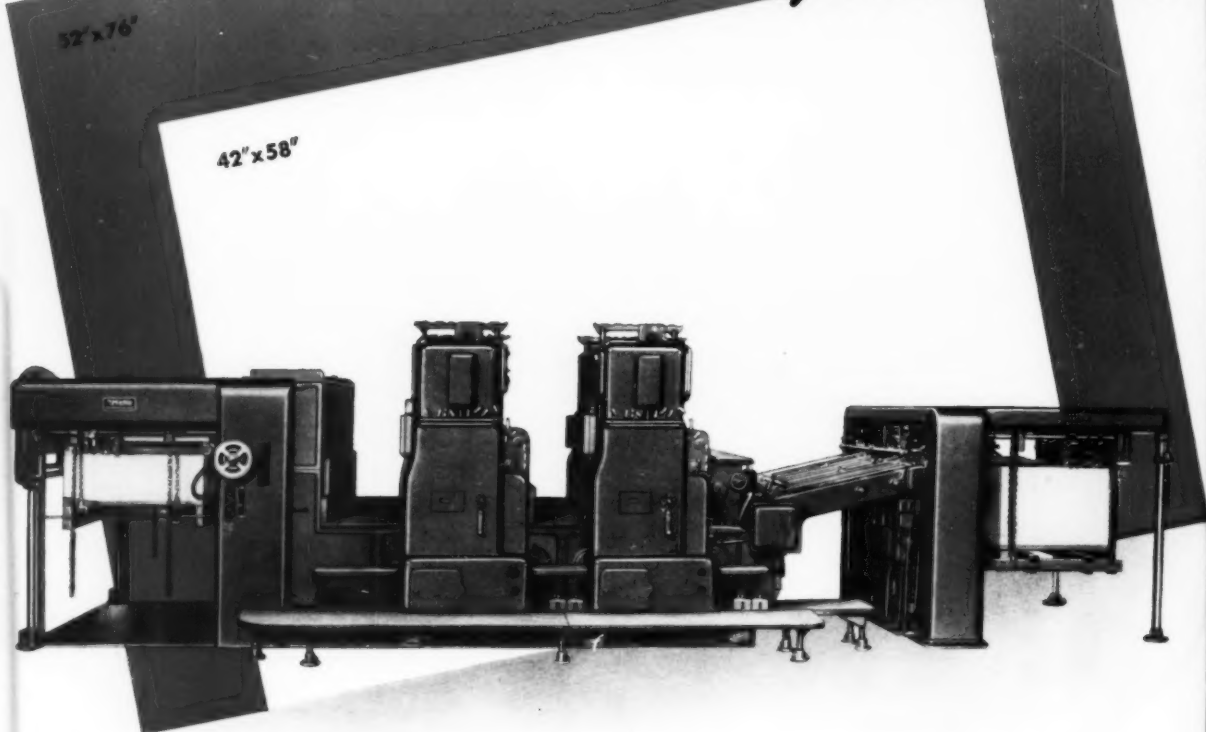
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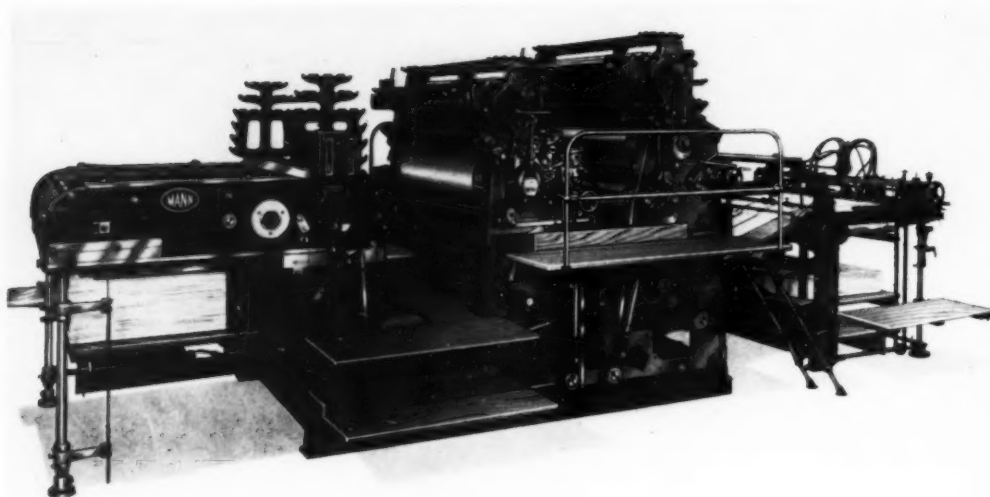
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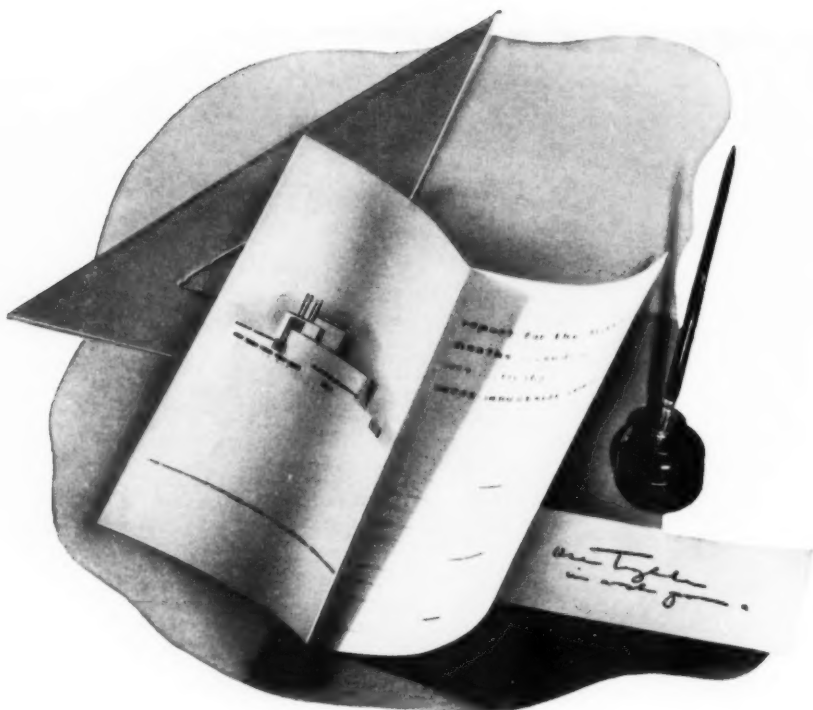
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**Keywords:** child sexual abuse; disclosure; self-blame; social support

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MODERN LITHOGRAPHY June 1949 17

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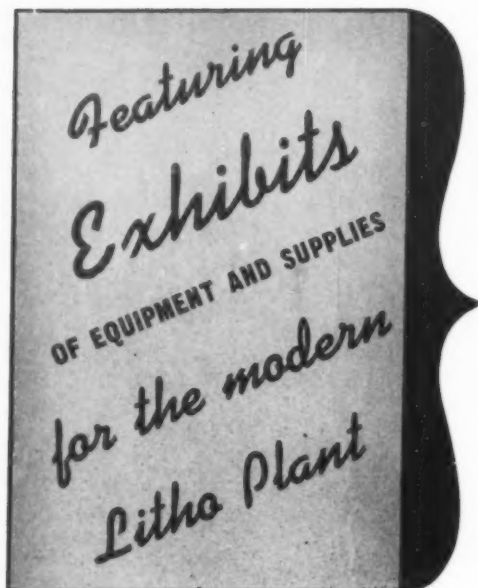
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DIRECT TO THE HOTEL STATLER, NEW YORK, N.Y.**

**NATIONAL ASSOCIATION OF PHOTO-LITHOGRAPHERS**

**317 WEST 45 STREET**

**NEW YORK 19, N.Y.**

# S.A.

Relax—you'll make a good impression and give that lithographed job beauty and definite SALES ALLURE when F&L offset inks are in the press fountain. These concentrated inks, available in a wide range of color, will help you to keep production costs down and quality of reproduction high.

We know that color has proven itself one of the most forceful aids in selling and advertising . . . as a stimulus to eye and buy. To achieve sparkling effects you can depend on Fuchs & Lang colors—they are famous for their brilliance and full, rich tones.



## FUCHS & LANG MFG. COMPANY

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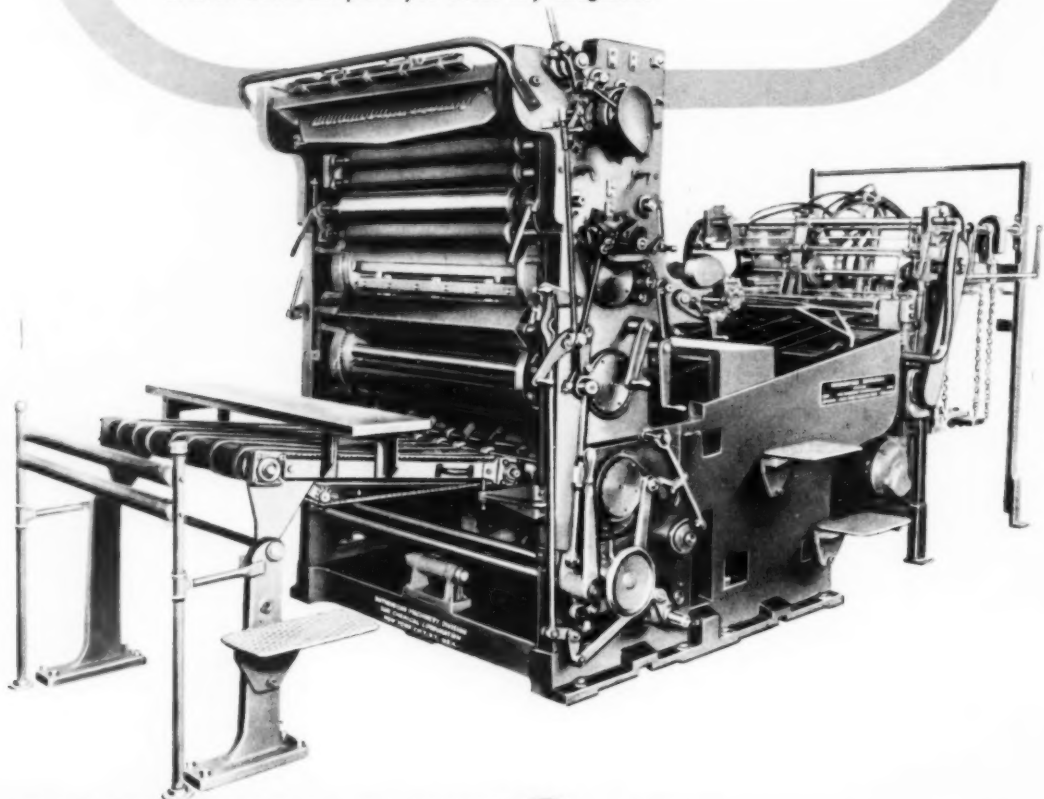
# *New* RUTHERFORD

## OFFSET PRESS *for* LITHOGRAPHING SHEET METAL

Since the turn of the century, Rutherford has pioneered in the development of machinery for coating and lithographing on metal.

Adhering to the policy of manufacturing only the finest machinery for lithographers and printers, and never marketing a new machine until its value has been proved, we announce Rutherford's New Offset Press for Lithographing Sheet Metal.

For your present needs or future requirements, we recommend that you investigate the possibilities this machine offers in production and economy. We would welcome an opportunity to show you this press in operation. A demonstration would not place you under any obligation.



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# White

AS THE SNOW  
AT SUN VALLEY



BECKEY

Brilliant

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## BRILLIANT OPAQUE

meets the most exacting requirements  
of offset lithography.

A chaste, clear whiteness and a singular freedom  
from show-through are its notable characteristics.

Its superiority is quickly seen in the way  
it enhances the pigments of printing inks. Brilliant  
printed effects become routine. Photographs,  
color illustrations and type reproduce with  
fidelity and sharpness.

Like our standard offset, BECKETT  
BRILLIANT OPAQUE is surfaced-sized. In addition to  
vellum, it can be supplied in halftone and  
a variety of other finishes. The vellum finish is stocked  
in two sizes—25 x 38 and 35 x 45, in substance  
weights 17 x 22—20-24-28-32 lb.

The distinctive appeal of productions on  
BECKETT BRILLIANT OPAQUE is making this sheet  
the favorite of lithographers and buyers  
of offset lithography everywhere.

A request to your paper merchant or to us will  
bring samples to your desk.

THE Beckett

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Sole agents of SUCKEYE Cover, BECKETT  
Cover, SUCKEYE Text, BECKETT Text,  
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# MORE *and* MORE *are using* GRAFARC

**FULLY AUTOMATIC HIGH INTENSITY ARC LAMPS**



**TO EFFECT IMPORTANT SAVINGS AND PRODUCE HIGHER QUALITY WORK THROUGH EXTREME STEADINESS OF LIGHT VOLUME AND CONSTANT COLOR TEMPERATURE.**

Especially designed for all photo-mechanical reproduction processes, the Grafarc provides uniform illumination on any work from 8" x 10" up to billboard size. Adapters to fit most cameras and composing machines.

**IMMEDIATE DELIVERY**

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Please send free literature and prices on the Strong Grafarc High Intensity Arc Lamp.

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## 4 FULL YEARS *of dependable* Roller performance

**T**hat's the average life of IDEAL MASTERLITH Rollers according to records kept by users. Over a period of many years, MASTERLITH users have kept accurate histories of the length of service received from these rollers—that average is four years!

This means top performance for the *full* average life for there is no "breaking in" period and none of gradual decline in efficiency.

There is no other roller like the MASTERLITH vulcanized oil roller and if we produced a new roller tomorrow, it would still be four years before we could be certain that it equaled MASTERLITH.

For the finest lithographic color work, start using MASTERLITH rollers today with full confidence that they will control water and ink colors perfectly all the way through your press.

*Look for the factory number  
on your  
core*



This number appears on all spindles large enough to bear it. Keeping track of this number the day the new rollers are received in your plant, and of the date they next have to be renewed, will convince you of the length of service you get from MASTERLITH vulcanized oil rollers!

## IDEAL ROLLER & MANUFACTURING CO.

Chicago 8, Illinois • Long Island City 1, N. Y.



*"cutting  
is extremely  
accurate"*



## KAUMAGRAPH COMPANY

Gold Medal, EXHIBITORS R. T.

March 28, 1948

Mr. D. W. Schulkind, President  
E. P. Lawson Co., Inc.  
426 West 33rd Street  
New York 1, New York

Dear Mr. Schulkind:

The Lawson cutter which we purchased from you has been in operation since June 15th of last year, and it has proved entirely satisfactory. We have been using it primarily for the cutting of very small labels, and for this purpose find that it has many advantages as compared to other cutters which we have been using. The cutter is easy to operate, speedier in its motion and the cutting is extremely accurate.

We are well pleased with this piece of equipment, and have no hesitation in recommending it to others.

Yours very truly,

*E. P. Miller*  
E. P. MILLER  
PRESIDENT

**satisfied users...our strongest claim**

**Actual on-the-job performance — that's the greatest test! And letters from users everywhere say: LAWSON CUTTERS RATE BEST**

**write today for free brochure!**

**Complete, fully illustrated descriptions and specifications of the 39", 46" and 52" LAWSON CUTTERS.**

### EXCLUSIVE DISTRIBUTORS • SALES and SERVICE

HARRY W. BRINTNALL CO., INC.	Los Angeles, San Francisco, Seattle
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**MAIN OFFICE AND SHOWROOM: 426 WEST 33rd STREET, NEW YORK**

**PIONEERS IN PAPER CUTTING MACHINERY SINCE 1898**



# EXPERIENCE



These well known trade marks are symbols of knowledge.

On the one hand . . . broad, practical, specific knowledge in the art of manufacturing printers' and lithographers' rollers as well as in the mechanics of their distribution and proper servicing. On the other . . . knowledge, skill and scientific means to compound rubber for certain requirements. Each knowledge is the result of long specialized experience.

For printers and lithographers in seventeen eastern states, the name "ROYAL" on their rollers means a combination of effort on the part of both these great companies to produce, distribute and service a better roller!



BINGHAM BROTHERS CO.  
OLDEST NAME IN ROLLERS



U. S. RUBBER CO.  
OLDEST NAME IN RUBBER

## "ROYAL"

*Good Rollers Create Good Impressions*

**BINGHAM BROTHERS COMPANY**

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Springfield  
182 Massasoit Street  
(Sales Branch)

Garwood, N. J.  
648 South Avenue

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49 May Street  
(Sales Branch)

# "Brilliant Colors..."

THEY CERTAINLY SNAP UP ON HAMMERMILL OFFSET!"



**Whatever the job, you get sharp, clean reproduction with Hammermill Offset every time**

Whether it's a broadside, booklet, catalog or any advertising piece, you can rely on Hammermill Offset to give the job the snap, sparkle and character that mean customer-satisfaction and repeat orders.

On any of the seven special finishes, halftones take on unusual depth. And best of all you can print on this paper, economically, work-and-turn, without fear of objectionable show-through.

Send the coupon for the new up-to-date sample book of **HAMMERMILL OFFSET**.

## HAMMERMILL OFFSET

BY THE MAKERS OF HAMMERMILL BOND

*Send  
for it!*

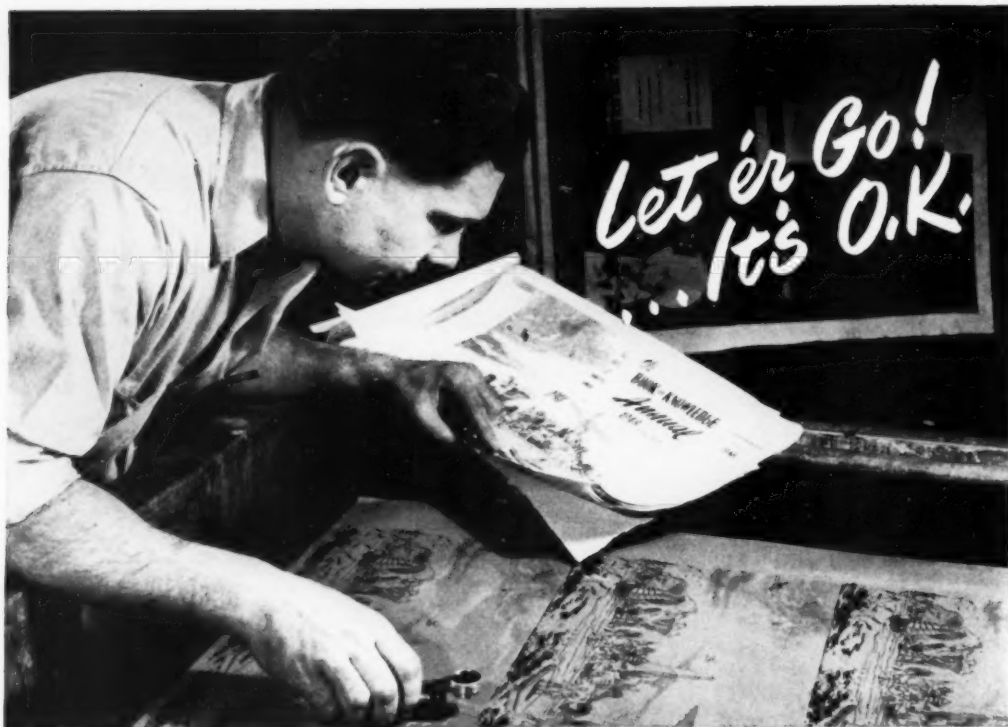
Hammermill Paper Company,  
1613 East Lake Road, Erie, Pa.

Please send me — **FREE** — the new sample book of **HAMMERMILL OFFSET**.

Name

Position

(Please attach to, or write on, your business letterhead) ML JUN



*The final proving and inspection assures your customers  
of faithful, quality reproduction*

And at the Merck Plants, too, users of chemicals are assured unquestioned purity and quality. Before a chemical is packaged for delivery, every batch must pass the most exacting quality-control tests.

For many years, Merck has been producing chemicals for the *specific needs* of the graphic arts. Merck experience, added to your experience, means better results.

## MERCK CHEMICALS

*for the*  
**GRAPHIC ARTS**



MERCK & CO., Inc.

*Manufacturing Chemists*

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## *Some Facts About* **PRINTING COSTS**

- PAPER
- PRESS EQUIPMENT
- ENGRAVING
- LABOR
- PRINTING INKS

**I**F you bought a new car this year, chances are you paid just about twice as much for it as you would have for a similar model in 1940.

In 1948, the average family spent more money for food *alone* than it did for *all* living expenses—food, shelter, and clothing—in 1939.

And it is no news to printers that, as with other commodities, the cost of the components which go to make up a print job have risen, too. Labor, paper, press equipment, and engraving have gone up from 75 to 110 per cent from 1940 to 1949.\* *Yet printing inks have advanced in price less than 35 per cent in a like period!*

Furthermore, research paid for by printing ink manufacturers has resulted in developments and improvements which have contributed to the progress of printing. And, in some instances, these improvements have permitted efficiencies (such as faster press runs) that have helped to create savings for the printer.

The cost of printing inks, relative to other factors of expense involved in printing, is very small. But despite its small cost, ink serves a vital function in printing. On a printed surface, *it's the ink you see*. Printing ink is the medium that transforms a blank page into something attractive and pleasing to the eye, gives it the power to inform, to sell and to record.

No far-sighted printer risks jeopardizing an investment of many dollars tied up in a printing job to save a few pennies by using inks not best suited to his purpose.

### ***National Association of Printing Ink Makers***

*1440 Broadway, New York City*

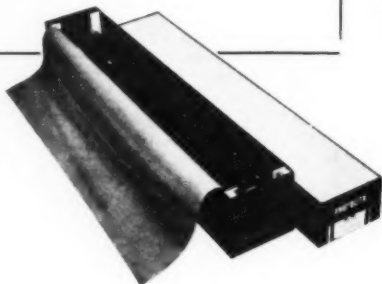
\* Figures from an authentic survey.



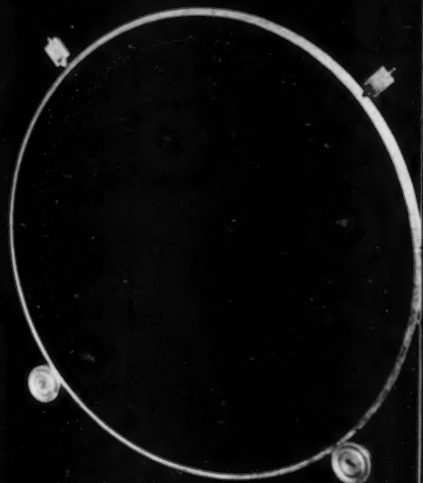


# Darkroom technicians like the way "Photolith" resists scratches

Roll film "Dispenser Box" simplifies cutting film to size . . . protects film at all times.



Tune in Du Pont "Cavalcade of America"  
Monday Nights—NBC coast to coast



"It's got a tough emulsion that resists surface scratches," they say. "You don't have to baby *this* film."

Du Pont "Photolith" Lithographic Film stands all moderately rough handling. Its non-greasy emulsion is firmly anchored to the film base. Easy to etch, scribe or rule . . . easy to opaque. And it's inherently free from pinholes.

Many other features of "Photolith" also contribute to the fine results obtained with this popular film. Speed . . . inherent high contrast that produces dense blacks . . . color sensitivity . . . wide latitude . . . a low safelight fog factor. "Photolith" is quick-drying, lies flat. Handy packaging also makes it easy to use.

Cameramen and their assistants in many leading lithographic plants are enthusiastic about "Photolith." Try it yourself. Your dealer can supply you. Ask for it by name. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Del.

In Canada: CANADIAN INDUSTRIES, Ltd.

## DU PONT "PHOTOLITH"

LITHOGRAPHIC FILM



REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



# EDITORIALS

**L**ITHOGRAPHERS must have been gratified last month to see the U. S. Census report on lithography. (ML, May, Pg. 79, 81) Of course, we all knew that lithography was the fastest growing branch of the graphic arts, but when the official figures were released, and showed that lithographic dollar volume had gained by 212 percent in eight years, it was startling. Compared to commercial printing in general (150 percent gain) lithography was again away out in front.

Classifications and breakdowns of these figures are somewhat puzzling. The number of plants (1,413) is quite low, and the total dollar volume (\$487,600,000) was below the \$500,000,000 round number which trade leaders have used for several years. There are obvious reasons for these apparent deficiencies if one examines the statistics more closely.

The number of plants represents only those establishments which in 1947 derived their largest percentage of income from lithography. This of course excludes all combination plants whose letterpress volume is the larger. This would be a substantial figure, probably doubling the total, in view of the growing number of combination plants. The Census total also excludes lithographers whose main source of income is from books or greeting cards.

Producers of greeting cards showed gains of 212 percent in dollar volume in 1947 over 1939—exactly the same gain as shown by lithography in general. An estimated 85 percent of greeting card production is by lithography. Greeting card dollar volume was over \$123 million, so we can assume that about \$105 million dollars of this volume was lithography.

Book printing gained 139 percent, and a considerable dollar volume in this classification also represents lithography. How much is not known.

In other classifications, too, some of the production would be by lithography, adding to the total volume by this process. Taken all together the dollar volume would be quite impressive.

These figures are from a preliminary census tabulation. Final and more detailed figures will appear soon.

When these final figures are revealed, perhaps

more light will be thrown on the scope of our industry. But even the preliminary figures make it plain that lithography is a great and going industry. Let's keep it that.

**T**ODAY, in and out of the lithographic industry, the champions of the philosophy of *security without risk, rewards without effort, and wealth without production*, appear to be gaining the ear of many Americans. Have Americans become so soft, or so lacking in initiative, that they are content to coast along and count on the government to provide for their security? We can't conceive that many sons of the American pioneers are actually being taken in by these socialistic philosophies. Rather, we believe, the exponents of these insidious ideas are simply better organized and more vocal. They can be heard above the hum of industrious people. Nevertheless this trend toward socialism seems deeply imbedded in the minds of top government brass, and even plays a big part nowadays in employer-employee relations.

Occasionally we turn this page over to prominent persons who write "guest editorials," in which they express their opinions on current topics. This month we have a particularly distinguished guest—none other than Abraham Lincoln. The following quotations represent some of his thoughts which could apply so aptly today in Washington, D. C.:

You cannot bring about prosperity by discouraging thrift.

You cannot strengthen the weak by weakening the strong.

You cannot help the wage earner by pulling down the wage payer.

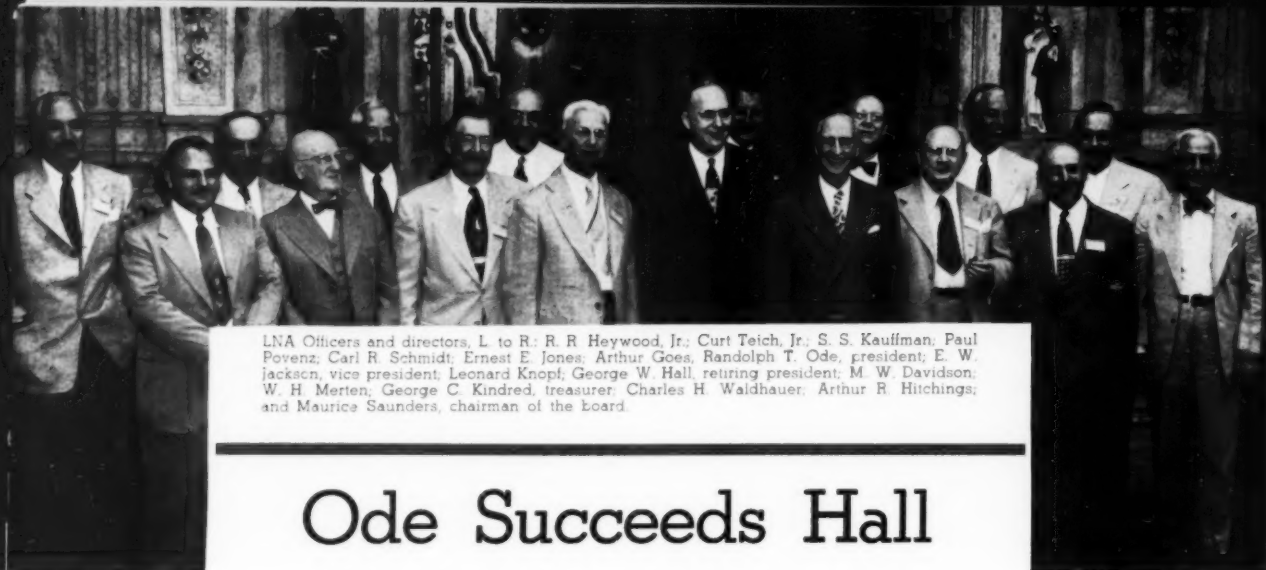
You cannot help the poor by destroying the rich. You cannot establish sound security on borrowed money.

You cannot keep out of trouble by spending more than you earn.

You cannot build character and courage by taking away a man's initiative and independence.

You cannot permanently help men by doing for them what they could and should do for themselves.

Although Mr. Lincoln phrased these thoughts almost a hundred years ago, they read as if they might have been set down last week after he had listened to a Congressional discussion on one of the many "Free Deal" proposals.



LNA Officers and directors, L to R: R. R. Heywood, Jr.; Curt Teich, Jr.; S. S. Kauffman; Paul Poyenz; Carl R. Schmidt; Ernest E. Jones; Arthur Goes; Randolph T. Ode, president; E. W. Jackson, vice president; Leonard Knopf; George W. Hall, retiring president; M. W. Davidson; W. H. Merten; George C. Kindred, treasurer; Charles H. Waldhauer; Arthur R. Hitchings; and Maurice Saunders, chairman of the board.

## Ode Succeeds Hall as LNA President

**S**PECIFIC ways to reduce production costs, trends toward socialization in the federal government, labor relations developments in the lithographic industry, and the increasing need for better selling, were covered by speakers and panel discussions at the 44th annual convention of the Lithographers National Assn. The meeting was held May 10-13 in the picturesque Mission Inn, Riverside, Calif.

It was the first national lithographic convention to be held on the West Coast since 1940, when the LNA meeting was at DelMonte, Calif. Lithographic plants of the West were, of course, well represented at the four-day sessions, and many attended from the Midwest and East.

Registration was 300, while many others attended various functions during the four days.

Randolph T. Ode, president of the Providence Lithograph Co., Providence, R. I., who served as vice president of the association during the last two years, was elected president. He succeeds George W. Hall, president of Western Lithograph Co., Los Angeles. E. W. Jackson, The Steck

Co., Austin, Texas, was elected vice president. Officers re-elected are: Maurice Saunders, chairman of the board, W. Floyd Maxwell, executive secretary, Edward D. Morris, secretary, and George C. Kindred, Kindred MacLean & Co., Long Island City, N. Y., treasurer.

New directors elected for five year terms, are: Harrison Chandler, Times-Mirror Press, Los Angeles; R. E. Damon, Atlanta Lithograph Co., Atlanta, Ga.; S. S. Kauffman, H. S. Crocker, Co., San Bruno, Calif.; Leonard H. Knopf, The Meyercord Co., Chicago; and Charles Waldhauer, U. S. Playing Card Co., Cincinnati. William H. Walters, U. S. Printing & Lithograph Co., Mineola, N. Y., was elected a director for a four year term, replacing the late Joseph P. Thomas, of the same firm.

On the social side, several receptions and cocktail parties were given by supply firms. The annual President's reception, sponsored the Harris-Seybold Co., was held Thursday evening, preceding the annual banquet. Hosts at other parties were International Printing Ink, Miehle Printing Press & Mfg. Co., and Sin-

clair & Valentine Co. The banquet was the highlight of the social program, and was a colorful affair in the setting of the California-Spanish style Mission Inn. Music and dancing followed the dinner.

George W. Hall, retiring president of LNA, was the opening speaker at the morning session, May 10th, extending a welcome to California to the visitors from the East, and a general greeting to members and guests alike to LNA's 44th annual convention.

### **Don't Ask 'How's Business'**

**T**ONY WHAN, president of Pacific Indoor Advertising Co., followed with a talk which emphasized the necessity of a return to tried and proved selling policies. He touched on a number of sales pointers, outlining particularly with a humorous presentation a number of the common ways in which sales can be lost. Don't ask "How's business?" particularly now, he counseled. Then turning from his discussion of sales, to an appraisal of the present trend toward leaving everything to the government, he warned that we must check the move

toward increasing government control of every phase of our lives by selling as aggressively as possible the principles behind the free private enterprise system.

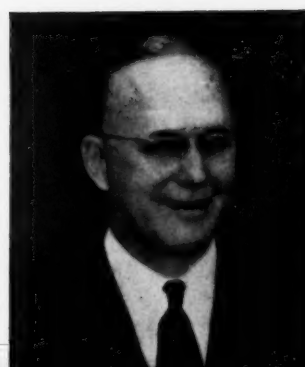
### How to Cut Costs

Concluding this first session was a panel discussion reviewing a number of practical methods of cost reduction. Wade E. Griswold of the Lithographic Technical Foundation, acted as chairman of the panel, with the following serving with him: Paul W. Dorst, lithographic consultant, Cincinnati; Ernest E. Jones, Graphic Arts Corp. of Ohio, Toledo; E. L. LeVesconte, H. S. Crocker Co., San Bruno, Calif.; William Winship, Brett Litho Co., New York; and John Ristine, R. R. Donnelley & Sons Co., Chicago.

Mr. Dorst opened the discussion by reviewing the causes for loss of time and materials in getting good negatives and positives, and making a number of practical suggestions for avoiding such losses. Use of systematic controls rather than the old trial and error method is the answer, he indicated. By using densitometers, integrating light meters, temperature controlled sinks, uniform arc lamps, etc., the proportion of usable negatives can be boosted to as high as 90 to 95 percent, he reported. Quality rises along with the reduction in costs.

Mr. Dorst also reported on economies to be obtained by reduction in the number of plate makeovers. Makeovers represent one of the most costly items around any litho plant, he reminded, as they involve costly press delays and schedule upsets. The direct cost of plate makeovers in one plant surveyed was almost \$9,000 in three months. This was reduced to almost zero in a short time by putting in a simple inspection and record keeping procedure. Records of all makeovers were kept, responsibility traced, and the department head held accountable. The issuance of graphic reports periodically was found effective in enlisting the help of department heads in keeping such makeovers at a minimum.

(Story Continued on Page 36)



## LITHOGRAPHERS NATIONAL ASSOCIATION

### Officers for 1949-50

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E. W. Jackson	Vice President
Maurice Saunders	Chairman of the Board
W. Floyd Maxwell	Executive Director
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San Francisco, Calif.	San Francisco, Calif.	
	E. H. Wadsworth, President	
	Western Printing & Lithographing Co.	
	Racine, Wisconsin	







## With The Camera At LNA

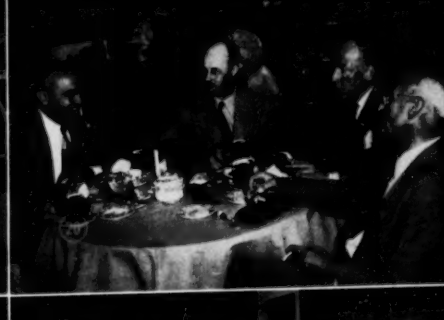
Opposite page: 1. Chas. Listing, Amer. Banknote Co., Chicago; Hugh R. Adams, Roberts & Porter, Chicago; Norman Rowe, Ideal Roller, New York; W. F. Cornell, IPI, New York; G. S. Dwyer, Harris-Seybold, Cleveland; and E. B. Davis, Ideal Roller, New York. 2. Mr. and Mrs. John Rietina, R. R. Donnelly & Sons Co., Chicago; H. N. Lora, Ideal Roller, Chicago; and Mr. Rowe. 3. Mrs. Wm. M. Winship; Mrs. John F. Devine, and Mr. Devine, of Sun Chemical Corp., New York. 4. F. D. Barabill, Chas. B. Hadley Co., Los Angeles; E. H. Wadewitz, Western Printing & Litho., Racine, Wis.; John M. Wolf, same firm, St. Louis; G. W. Matheson, Michigan Lithographics Co., Grand Rapids; Leonard H. Knopf, The Meyerscood Co., Chicago; and Gordon C. Hall, LNA staff, Chicago. 5. Anthony J. Math, Sinclair & Valentine Co., New York; Chas. M. Seaman, U. S. Navy Hydrographical Office, Washington, D. C.; and Mr. and Mrs. Chas. W. Dickinson, R. Hoe & Co., New York. 6. R. G. Monaghan, ATF, Elizabeth, N. J.; R. R. Heywood, Jr., R. R. Heywood Co., New York; C. W. Webb, Jr., Seachon-Trueng Litho Corp., San Francisco; W. F. Cornell (standing); and S. B. Dale, Vandercock & Sons.

7. The Miehle Co. group: Wm. J. Hogan, New York; Chester R. Endicott, Los Angeles; Carlton Mellich, Chicago; Wm. Scanlin, Chicago; and Harold Iverson, San Francisco. 8. Paul W. Dorst, consultant, Cincinnati and Welo E. Griswold, Lithographic Technical Foundation. 9. William Carroll, Sinclair & Carroll Co., New York; Mrs. Paul Black; Mrs. Wm. Carroll; Paul Black, Jersey City Printing Co., Jersey City, N. J.; and G. W. Matheson. 10. Chas. Listing, Amer. Banknote Co., Chicago; Geo. C. Kindred, Kindred MacLean & Co., New York; Arthur Mahukan, Sinclair & Valentine Co., New York; and W. M. Garrigue, The A. L. Garber Co., Ashland, Ohio. 11. E. B. Davis, Ideal Roller; Harry Dickson, Ideal; Al Johnston, Electric Boat Co.; and Hugh R. Adams; Roberts & Porter.

12. Louis Trueng, Seachon-Trueng Litho Corp., San Francisco. 13. James B. Euston, Dameron-Pierzen, Ltd., New Orleans; Arthur J. Mahukan, Sinclair & Valentine Co., N. Y.; Anthony J. Math S. & V.; and Mr. and Mrs. M. J. Locky, S. & V. 14. Milton P. Thorne, Donelson & Sons, N. Y.; and Ernest E. Jones, Graphic Arts Corp. of Ohio, Toledo. 15. LNA officials, Maurice Saunders, chairman; W. Floyd Maxwell, executive director; and Edw. D. Moore,

vice secretary. 16. Mervin T. Monson, Monson, Chicago; Geo. Sutton, Meyerscood, Chicago; Mr. Jones; and Randolph T. Cole, President (R.I.) Lithograph Co., now LNA president. 17. E. L. LeVesconte, H. S. Crocker Co., San Bruno, Calif.; Don Black, Western Printing & Litho Co., Racine, Wis.; and Paul L. McIlroe, Honolulu Lithograph Co., Honolulu, T. H.

18. Wm. Guy Martin, Harris-Seybold; Jack DeBney, Harris-Seybold; Norman Foster, Seachon-Trueng Litho; and L. A. Ireland, Printing Trades Conference, San Francisco. 19. Mrs. Morris Crocker, Western Lithograph Co., Los Angeles, with golf prizes. 20. W. S. Reed, Denton Felder Co., New York; DeWitt Manley, Electric Boat Co., New York; George Madden, K. H. & Madden Printing Ink Co., Chicago; and Walter Reich, H. W. Seimann Co., Los Angeles. 21. John Rietina, R. R. Donnelly & Sons, Chicago; Arthur Goss, (in background) Gros Lithograph Co., Chicago; and George Benton, Meyerscood Co., Chicago. 22. John Krenenberg, S. D. Warren Co., Boston and Paul W. Dorst, Cincinnati. 23. Ralph D. Cole, Consolidated Lithographing Corp., Brooklyn; W. Floyd Maxwell, LNA executive director, New York; and Curt Teich, Jr., Curt Teich & Co., Chicago.



The most common causes of plate makeovers were enumerated by Mr. Dorst as follows:

- Incomplete or faulty instructions
- Unsuitable materials
- Inferior techniques
- Inferior craftsmanship
- Human errors
- Accidents
- Poor judgment—as for tones, etc.

Mr. Winship reviewed the role of masking, both positive and negative, in eliminating unnecessary hand retouching. By use of efficient masking techniques in the Brett plant, he reported that retouching time had been reduced 40 to 70 percent on various types of work, at the expense of only a moderate increase in camera time, 20 to 25 percent.

Mr. Jones reviewed the subject of graining and regraining, pointing out that the best way to reduce graining costs is to make sure that bad acting plates are eliminated and not sent back time after time for regraining. If a plate goes flat and dead while a job is being run, they clip a cor-

ner. After two corners have been clipped, if the plate goes bad again, it is normally discarded. A process of graining, the "Vapor Blast" method, was outlined. A drum carrying the plate revolves, while a nozzle directs the abrasive solution at the plate. Graining time is about 20 minutes and an excellent grain is said to result. Settings can be changed for different plates. Western Printing and Litho Co., Racine, Wis., has assisted in the development of the method.

As a recommended economy, Mr. Jones suggested limiting the depth of etch on deep etch plates, and thus saving excessive regraining time. It is a popular misconception, he reported, that the deeper the etch the better. This is definitely not so, he reported. Too deep an etch not only makes regraining difficult, but gives a poorer printing result as well.

Mr. Griswold also contributed to the plate discussion, describing a new dry plate cleaning procedure utilizing gas. The cost is about 5¢ a plate and from 14 to 20 plates can be cleaned at a time. Fewer spoiled

plates and makeovers are said to result when this cleaning procedure is used. (This equipment was pictured in *JIL*, May, 1949, pg. 111.)

Mr. LeVesconte discussed work simplification and efficient material handling, describing a number of items of labor saving equipment which have been found useful in the Crocker plant in stock handling, etc. Electric lifts, trucks, pallets, etc., all can be employed to promote efficiency in the handling of paper in the litho plant, he indicated. He also described a counter on the pile delivery, to supplement the usual counter on the cylinders. The latter is more accurate as to exactly how many sheets are delivered, and eliminates the necessity for hand counting. Chutes to handle paper waste, and pneumatic tubes, can also be employed effectively in many plants. A special tilting table to minimize labor in passing sheets to the cutter has also proved efficient in the Crocker plant. A special leveling device (developed in the Brett plant) to keep the fountain solution at the same level was described also.

The reception (below) preceding the annual dinner, at which Harris-Seybold were hosts, was held in the pool and garden terrace.





Mr. Ristine dealt with the subject of how to cut production losses on the press, reviewing a number of the common causes for lost press time such as waiting for stock, plates, foremen's instructions, etc. Many firms, he indicated, could pick up an additional 25 percent capacity with existing equipment if they reduced such press time losses to a minimum.

Mr. Ristine also touched on several suggestions for cutting down the necessity for excessive winding of sheets. Dry sprays help, he indicated, and keeping water and acid at a minimum are also important.

**M**R. Griswold concluded the cost reduction panel with a discussion of the "Studio Make-up Method" designed to reduce excessive costs of type composition. In brief, the method dispenses with expensive page make-up by the typographer and substitutes hand pasting on the drawing board in the copy preparation department. Composition costs can be cut as much as 35 to 50%, it was reported, where this method can be employed.

The "Studio Make-Up Method" was described by Mr. Griswold essentially as follows:

Instead of getting page repro proofs from the typographer, galley repros only are ordered—text matter in galleys, headings in galley, sub-heads in another galley, and captions in their galley, with half inch paper space between each head, but no "chapter initials"—these are handled with paper characters or are hand-drawn. With these galley repros the paste-up artist—and quite often partially trained girls—makes up each page on 1-ply bristol complete, adding rules, boxes, folio numbers and any other line work, ready for the camera. The position of half-tones is indicated in blue. Ease and efficiency of handling the different elements of make-up which are all paper rather than metal mean substantial economies.

In some cases the headings and sub-heads are not set in type, but are handled by one of the various kinds of assembled paper letters on the paste-up. Flexibility of type arrange-

ment and layout is another advantage incidental to lower costs. For some classes of work composition is typed with one of the new electric typewriters which justify both right and left margins. By using typewriters rather than metal typesetting machines, further economies are effected. Most color work is handled by mechanical separations with the artist's work on acetate flaps or overlays.

**S**OCIAL activity at the convention centered as usual around the cocktail parties at which IPI, S & V, Miehle and the Harris company acted as hosts to the convention group. Mexican guitarists and dancers, gardenias floating by the multiple dozens in the swimming pool, bouquets of flowers encased in ice, delicious food and refreshments, all contributed to the festive party air. The Mission Inn itself was an ideal setting for the meeting and the California hosts once again outdid themselves in arranging an attractive program of entertainment.

For the ladies there were side trips to Laguna Beach, the Old Mission at San Juan Capistrano, luncheon at Newport Harbor Yacht Club, a visit to Lake Arrowhead, even a special golf tournament of their own at Victoria Golf Club.

Most of the convention party made the tour of the Inn's "catacombs" at one time or another. The lengthy underground passages and the Inn itself were lined with interesting antiques and art treasures valued at several millions of dollars. Among the items of interest this reporter found on one of the upper floors was a set of lithographed posters from World War I. The lithographers whose thirty year old work was represented included Sackett & Wilhelms, U. S. Printing & Litho, Carey Print and Illinois Litho.

The bell serenades three times a day contributed to the Mission atmosphere. Novel, too, was the effect of birds soaring back stage while speakers addressed the meeting sessions. And there was soaring of a more rapid sort outside and above the Inn. Jet planes kept shooting over at a speed so fast they were gone almost faster than the speed of the sound their motors made. While an old story to Californians, they were quite a novelty to visitors from the East.

The Miehle Press Company distributed books of lithographed road maps. Ebco handed out sets of novel playing

cards of the type used on submarines. S & V provided comb and nail file sets as convention souvenirs.

(Continued on Page 113)

## CONVENTION SIDELIGHTS

cards of the type used on submarines. S & V provided comb and nail file sets as convention souvenirs.

Engrossed resolutions citing their service to the Lithographic Technical Foundation and to the lithographic industry were presented to William H. Merten of Strobbridge Litho, Charles W. Frazier of Brett, E. H. Wadewitz of Western Printing & Litho, Horace Reed of Niagara Litho and Verne Mitchell of Harris-Seybold.

Carl R. Schmidt served as chairman of the Finance Committee for the convention. The entertainment, incidentally, including a complete floor show the first evening, was provided by courtesy of West Coast lithographers and friends. Gerry Mathison again functioned capably as chairman of the golf committee, and succeeded in gathering together a handsome array of prizes from the supply trades and others for competition by the golfers. Allerton Jeffries of Jeffries Banknote was chairman of the general entertainment committee, while Mrs. George W. Hall headed a committee of twelve in charge of entertainment for the ladies.

Having the floor show the first night of the convention was a successful innovation. The idea was to leave the schedule less crowded for the annual dinner two nights later. Door prizes were provided at the dinner and as an additional feature leis were flown in from Hawaii for presentation to some of the lady guests.

The suite of Wade Griswold of the LTF was busy throughout the meeting, as many lithographers dropped in to look over at first hand some of the devices and reports discussed on the cost reduction panel.

An interesting new device for the animation of displays was shown in another suite by Anamatar, Inc., while William M. Kemp Co., in their suite, conducted demonstrations of the Mori dampener cleaner.★

# PRE-SCREENED GLOSSY PRINTS

## *Speed Offset Newspaper Production*

*By Gordon Gullickson*

Production Manager  
North Virginia Free Press  
Arlington, Va.

**A**LTHOUGH he had been assured that it was either impossible or impractical, Charles Baptie, Jr., a photographer of Arlington, Va., set out to see what could be done toward eliminating all halftone and stripping-in charges from the production costs of the *North Virginia Free Press*, a weekly offset newspaper.

Baptie's line of reasoning was simple and direct:—"You have to make a glossy print for every halftone that appears in your paper," he told the publisher of the *Free Press* several months ago. "Why not shoot a screen on the glossy print at the time of enlargement? Then paste up this screened print with the ordinary copy and shoot the whole works as a straight line job."

Like other weekly newspapers, the *Free Press* was willing to try anything to cut production costs, and Baptie's idea was approved immediately. Since that time, all staff photographs of the newspaper have been "pre-screened" and printed by this method.

The insert (opposite) is an actual lithographed reproduction of a page from this Virginia newspaper. Each photograph shown is an example of this pre-screening process. (Composition is by Vari-Typer). The use of fine-line developer and a little know-how on the part of the offset camera department made this insert just another simple, straight "line" job.

The only equipment required in addition to the ordinary photo-print facilities, are an 8 x 10 magenta contact screen of 100 or 120 lines per inch and a pressure film holder. The

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*(The North Virginia Free Press, with its issue of October 15, 1948, became the first weekly newspaper to use the new D. S. J. Vari-Typer for composition. The Guthrie Lithograph Co., Washington, D. C., has produced the paper since that time, from copy prepared by the paper's staff.)*

*Publisher of the paper, George H. Engeman, was for 29 years on the staff of the Baltimore Sun, came to Washington on the WPB in 1944, and started the Free Press at that time with a Mimeograph in his own basement. A year ago it was put on a paid circulation basis, and circulation is now 2,500.*

*The author of this article has been in offset work 13 years, and formerly was with Washington Planograph Co., Washington, D. C. In 1942 he founded a hobby magazine in the record-playing field, which he later sold. It is still being produced by offset. Editor)*

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screen is placed in the holder, a paper giving a maximum of contrast is placed over the screen, and an exposure is made just as though it were a normal enlargement. Minor problems such as the use of white paper in the printing frame for focusing, and the rigging of the frame in the proper location on the easel, can be easily solved by anyone acquainted with darkroom methods and procedure.

Reproduced in the conventional halftone manner, the 10 or 15 photographs, which appear each week in the *Free Press*, would require some seven or eight hours of expensive off-

set camera department work. In contrast, the pre-screening of any photograph at the time of enlargement requires no more than 10 seconds' extra work which represents the increased exposure time involved in the operation.

Besides cutting printing costs, pre-screened photographs actually facilitate copy-preparation. They are pasted down on blue-line graph paper and cropped after they are securely cemented in place. Gone are the problems of numbering the photographs and of writing special instructions to the printer on each photo. And the lay-out man knows when he finishes his preparation exactly how the finished job will look.

Mr. Baptie, of course, makes no claim to having originated a new process; and it may already have been applied to offset newspapers. But any number of small offset newspapers are faced with production problems similar to those of the *Free Press*, and it is very likely that some of them can use this same idea. Nor are lithographers advised to rush out and sell their halftone equipment. The pre-screening technique is useful principally to offset publications which take their own photographs and which have their own developing and photo-printing facilities.

However, as newspapers and periodicals continue to enter the offset field, it is certain that the pre-screening process will become increasingly popular with offset publishers.★★

**Given  
X-Ray  
County**

592 persons took the free chest X-ray station between March and Dr. Charles P. physician, is reading the films. X-rayed will be sent to a central report with-

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Dr. W. Schwartz, Survey Chairman, Beachley, Health expressed satisfaction with the large number of people who have availed themselves of the service. Dr. Beachley said he felt progress was being made in Arlington toward an awareness in the minds of the community concerning the importance of yearly chest x-rays.

## Is Offered Players

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## FAIRLINGTON JUNIOR PLAYERS PERFORM

It was matinee day Monday at the Fairlington Elementary School as members of the Fairlington Players junior group displayed their skills in ballroom and ballet dancing in the

**school auditorium. The young dancers shown above are Susan Altman, Alice Kendall, Susan Smart, Peggy Funston, Sally Richardson, Bonnie Girard, Karen Stevenson and Kay Marson.**



**MRS. RYAN**

Mrs. Mildred H. Ryan, of Alexandria, Va., has opened a three-week exhibit of 25 portraits of children at the Arlington Library. Included in the group are two water colors with the remainder in oil. Her favorite technique of the palette knife is evoking the most contrasting comments, since it is a medium vastly different from the usual brush work.

were announced this week by Mrs. Laurence G. Fawcett, President of the Board of the Alexandria Y.W.C.A. The national event observed each Spring will be marked by Special programs and events which will illustrate the meaning of Y.W.C.A. fellowship and service to young women, the community and the world.

Throughout the week the Alexandria association at 602 Cameron Street will hold open house to which the public is invited.

Exhibits will be on display from the various handcraft classes, such as rug making, painting, cere-



## BACK FROM LAKE SUCCESS

Three Fairlington girls visited Lake Success last week to see the U.N. in action. Marcia Eddy, a student at Central High and Mary Lou Cox and Joan Mull, students at Western High, were in the group of 45 girls from Y-Teen clubs of Washington high schools making the Y.W.C.A.-sponsored trip.



**MRS. CORCORAN**

Mrs. Charles J. Corcoran, 4622 South 36th Street, will be installed as new president of the Fairlington P.-T.A., largest in the county, at the organization's During the next Monday evening. During her chairmanship of the need committee the past few months, 9 of the 15 classrooms have been given \$40 toward their pressing wants, and through the weekly hot school luncheons which she is supervising, she hopes that sufficient money can be raised to make similar allotments to the other six rooms.

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# How do lithographers stand in EMPLOYER-EMPLOYEE RELATIONS?

By George A. Mattson

Director of Industrial Relations  
Lithographers National Assn.\*

**H**OW does our industry stand today in employee-employer relations? What are the standards by which one can measure the current situation? How does the lithographic industry compare with other American industries in the matter of wages, hours, vacations, and welfare provisions? How does the lithographic employee fare in comparison to his fellow-workers in other fields?

First, let us look briefly at one important element of what makes a job good: that of wages. The Bureau of Labor Statistics has continuously reported that wages paid in the lithographic industry are among the highest in the country. A comparison of rates in other branches of American Industry where job performance calls for comparable skills and ability, shows that the wages being paid in the lithographic industry are decidedly in excess of the average. It is rather significant that commentators specializing in labor matters, have, on several occasions during the past year, specifically pointed out that wages in the graphic arts field are in excess of wages paid to certain groups of rank and file workers, as well as certain groups of professional people who have, by the very nature of their calling, considerable personal investment in preliminary and continued training and education.

Wages paid in the lithographic industry measured in terms of the Heller Budget (which the union often refers to in its negotiations with em-

ployers) are in such amounts as to provide a standard of living well above the average for the country. Measured in terms of cost of living figures, wages in the lithographic industry have, for the most part, more than offset the rise in the cost of living, regardless of the base date used in making comparisons.

In addition to what employees receive in their pay envelopes, they are provided with vacation benefits above the prevailing practice in American Industry which is one week's vacation after one year of service and two week's vacation after five years of service. Recently one labor reporting service made the statement, "There is a trend toward granting two weeks vacation for production workers after only two, three or four years of service." Generally speaking, the practice in our industry calls for two week's vacation after one year of service, and one day's vacation for each five weeks of service less than one year of employment. Similarly, paid holidays when not worked range from a minimum of five to a maximum of eleven, with six holidays being the prevailing practice.

As for the number of hours employees are required to work in the standard work week, 36¼ hours predominates, and with but one or two exceptions, is not to be found in any other segment of American industry. Similarly, the paying of time-and-a-half for the first two hours of overtime and double time thereafter, with double time for Saturdays, and in some

cases, triple time for work performed on Sundays, is not to be found with few exceptions, in any other segment of American industry. I might add here that premium pay for second and third shift operations is in excess of that which is paid in other industries. As for health and welfare benefits they are of the deluxe variety.

Another basic principle or standard which is often used in measuring the adequacy of good employer-employee relations is that of providing a safe, well-equipped, convenient and pleasant place in which to work. From my observations in visiting lithographic plants in many areas, one can but conclude, with some exceptions, employers have provided above average working conditions and are continuously making improvements. The safety record in the lithographic industry is excellent. In many plants I have seen facilities for both indoor and outdoor recreational activities where plant location has made such facilities possible. It is true that in some plants in the larger metropolitan areas, conditions do not permit the providing of the best in working conditions. Nevertheless, many employers are aware of this and have done well in terms of making the best out of situations which are seemingly impossible.

Good supervision or direction of the working force has probably been given more consideration during the past few years than any other element within the framework of an industrial organization. By good supervision is meant, for the purposes

\* Excerpts from an address at the LNA convention, Riverside, Calif., May 10-18, 1949.



of this report, management direction of the working force in such a manner as to minimize friction, maintain high morale among employees, to give real help in getting work done the best way through exercising those qualities of leadership which promote mutual respect, cooperation and understanding, and the enhancement of the dignity of the individual as a human being. In other words, to provide an atmosphere in which the working force can produce at a high degree of personal satisfaction and efficiency, with a minimum of friction and a maximum of good will.

How adequately supervision in the lithographic industry measures up to these optimum standards, I am in no position to say. However, I would be remiss if I did not point out that, gauged by the number of inquiries and the seeking of advice with respect to the job of supervisor in the lithographic industry, it would seem that in at least some plants there is considerable need for improvement. Here is an area in employer-employee relations where much can be achieved. It will require considerable study, time and effort in the development of a program having the dual purpose of improving supervision to a high degree of effectiveness based on the principle that supervisors are an integral part of management—a fact which is so often overlooked.

Another principle involved in the appraisal of employee-employer relations is that of providing employees with opportunities for personal improvement, or for getting ahead in the job. It is here that I think the lithographic industry, as I have come to know it, has provided opportunities for advancement, opportunities for the maximum utilization of aptitude and abilities, and the realization of personal ambition comparable to, if not in excess of many other industries. The best evidence to substantiate this is the fact that many of the employers in the lithographic industry today were, not so many years ago, members of the rank and file working force. As far as I have been able to learn, the principle of building from within predominates.

Security in a job (employment stabilization), is to the employee paramount in his mind and of all the elements that go into the making of a good job, security ranks first. Many employee surveys conducted in the past have indicated this fact. I have reason to believe that unemployment in the lithographic industry, over the years, has been at a minimum, and in comparison to other industries the record of stabilized employment is unique. It has been my privilege to have reviewed, in many plants, the record of continuous employment. These records indicate that 10, 15, 20 or 25 years of continued uninterrupted employment is not uncommon. There is evidence of the fact that employers have assigned employees to jobs wholly unrelated to their skills, such as interior painting, etc. during slack periods rather than laying them off.

Here it should be noted that the employee's security in terms of continuous employment is, in the final analysis, dependent upon the competitive security of the company for which he works. This fact is becoming ever increasingly evident.

As to job importance and job satisfaction, it is a psychological fact that every individual, regardless of the type of work he performs, likes to feel that it is important and that in work performance there are opportunities for personal satisfaction in a job well done. The various jobs in the lithographic industry, are highly important to the end product and there are opportunities for considerable satisfaction. Jobs in the lithographic industry are highly skilled and offer the opportunity for exercising creative abilities, and the elements of monotony and repetitious activities are totally absent. This (at least partially) is true because our industry as yet, has not become highly mechanized as have other industries using the assembly line or mass production techniques.

Form and color, two very important elements in the field of art, are ever present, as employees in our industry go about their daily work activities. Completed jobs involving this form and color can be looked

upon with considerable pride. As to the importance of the application of the lithographic process, one has only to remember that it (along with other printing processes) has given rise to the most important of all the media of communication.

Another standard important to all is profits. First of all, no industrial organization could long survive without profits. Many enlightened and statesmanlike labor representatives still quote Samuel Gompers on the subject of profits. Mr. Gompers, many years ago, made a statement which is as sound today as it was the day he made it. In essence, he said that one of the first obligations an employer had to his employees was that of making a reasonable profit from the efforts and labors of the employees.

I have no way of knowing what the profit margin in the lithographic industry is. But I should like to say that if reasonable profits do not accrue from the human endeavors involved, then the lithographic industry is not measuring up to this standard.

I should like to quote from a statement made by one of your fellow lithographers: "Let's stop pussyfooting. We are all in business to make money, and to apologize for that is about as idiotic as to apologize for breathing. Profits are the job-giving oxygen of a business system and as for 'profiteering,' it simply cannot flourish in a climate of high taxes, mounting costs and keen competition. Profits need no euphemistic explanation. They denote progress. In nearly 50 years of doing business we have not failed to make profits. We shall strive to continue thus—proud of being a functioning part of the profit system, the surest bridgehead to national and economic well-being."

Summarily and sincerely, in the use of these standards as a yardstick in measuring the adequacy of our employee-employer relations, one can but conclude that for the most part there are no greener pastures to be found in American industry than those to be found in the lithographic industry.★★



# Tips on handling paper

## TEN QUESTIONS AND ANSWERS ON OFFSET PAPER PROBLEMS

By Robert F. Reed

Research Consultant \*  
Lithographic Technical Foundation

**1. QUESTION:** *What are the characteristics of Kromekote paper? Is the surface hard so that the ink lays on top or does the ink penetrate?*

Answer: Kromekote is an unusual coated stock. It has a surface that at the same time both is harder and more ink absorptive than ordinary coated papers. For this reason ordinary inks set into the surface of Kromekote too much and give a flat unattractive result. You can get the best results with transparent inks of the gloss type. Most ink houses supply specially formulated inks for Kromekote paper.

**2. Question:** *Can careless handling of paper or improper feeder settings cause coated paper to crack, and strip particles of the coating?*

Answer: Yes, careless handling and improper feeder settings can crack the coating and cause particles of coating to pick. The pressman will sometimes have to uncurl the edges or corners of paper to make it feed properly, and, if he does this carelessly, the coating will crack. Sometimes the placing of wedges under or in the feeder pile will damage the coating. This applies also to placing wedges in the delivery pile when a subsequent color is to be run. Improper setting of the combers and back suckers will sometimes cause the sheet to bend too sharply and crack the coating. And another source of trouble could be improper timing of the forwarding rolls. Coated paper should be properly

conditioned and protected to keep it flat. It should be handled carefully and as little as possible.

**3. Question:** *What are some of the common causes of "picking" on the press?*

Answer: There are just three basic causes of picking of paper on the press. The first is lack of bond strength in the paper. The second is too high a tack in the ink. Naturally these two causes are relative. The paper should be strong enough to resist the pull of the ink, and the ink should not be too tacky for the paper. After a job goes to press it is usually only possible to change the ink. If the paper picks you reduce the tack of the ink. But there is a limit. Ink must have a certain amount of tack to do a good job. Therefore the paper must have a certain minimum bond strength, and for offset this must be somewhat higher than for letterpress. Bond strength is measured by the wax pick test and a pick of six or better is generally conceded to be necessary for offset.

The tendency of paper to pick increases with the press speed and with the pressure. The higher the speed, therefore, the stronger the paper should be to avoid the necessity for excessive reduction of tack of the ink. Pressure should always be at a minimum.

The third cause of picking is a tacky offset blanket that picks the unprinted areas of the paper. The remedy for this is proper care of the blanket, and its replacement when it develops surface tack.

**4. Question:** *How can gummed paper be prevented from curling in the delivery end of a press? We run large solids that require a good deal of water to keep our plates clean.*

Answer: There are three basic conditions that can cause gummed paper to curl on the press. The first is running it without adequate conditioning. Gummed paper takes longer than ordinary paper to become properly conditioned, and should be given plenty of time in the conditioning machine. Don't attempt to print it unless it is in balance with the pressroom atmosphere. The Paper Hygroscope or sword hygrometer takes the guess work out of this step.

The second cause of curl is trying to print gummed paper in an atmosphere that is too dry. Even if the paper is in moisture balance with the atmosphere it is very likely to give trouble. The drier the paper the more press moisture it will absorb, and the worse it will tend to curl. For best results the pressroom should have a relative humidity of around 50 per cent, and the paper should contain enough moisture to be in balance with it. A slightly higher moisture content is even a little better.

The third cause of gummed paper curling is running too much moisture on the press plate. Some plates require more water than others to keep them clean and this is largely a matter of how well the plate has been desensitized in the non-printing areas. If the plate is well desensitized you can run it with very little water even though it carries large solids with

\* Presented at the fourth annual convention, National Assn. of Litho Clubs, Washington, D. C., April 29, 30, 1949.

halftones and fine reverse lettering. A great deal of improvement has been made in desensitization of plates in the last couple of years through the introduction of Cronak, cellulose gum, and improved etching methods. Complete instructions can be obtained from the LTF. Better desensitized plates should help solve the problem of curling of gummed papers and also of label and other thin papers that are sensitive to moisture.

5. *Question: What are some of the causes of chalking and what are some remedies?*

Answer: Chalking is the result of the ink vehicle sinking into the paper and leaving the pigment on the surface with insufficient binder. It usually occurs only on coated papers and boards. The vehicle is drained away from the pigment and into the coating by the strong suction which is due to the extreme fineness of the surface pores.

Proper drying of ink on coated papers depends on the ink drying before excessive penetration takes place. It is a matter of properly adjusting the ink to the paper. If you use an amount of drier that will dry the ink in, say, eight hours, you must have enough body or viscosity in the ink vehicle to hold it on the surface for eight hours, or until it dries.

Chalking usually occurs as a result of lack of experience with a particular stock, or an unexpected change in weather conditions. Coated papers vary. Some coatings are slightly acid, while others are distinctly alkaline. And the pH value of the coating has considerable effect on drying of ink, especially in humid weather. The more alkaline the coating, that is, the higher its pH value, the faster the ink will dry. And the more acid the coating, the slower the ink will dry. This simply means that, if a new lot of paper comes in and it is not first tested for ink drying, the pressman may find himself in trouble. The job may be completed before he discovers that the ink has chalked.

Chalking can also be caused by a sudden change to damp, humid weather, or by difficulties with plates that require excessive fountain water,

or excessive acid in the fountain water. Both excessive moisture and excessive acid will retard the drying of ink, often enough to cause chalking.

Prevention, of course, is the best cure. Avoid excessive press moisture and excessive acid. If the humidity rises, use more or a stronger drier. Test the coating for pH if possible, and increase the drier if its pH is lower than that of the previous paper. If you cannot test the paper for pH, pull some proofs on it with press ink and test it for drying.

Once chalking has taken place, the only way the job can be saved is to varnish it or to print a white transparent size such as an alumina hydrate ink over the work.

6. *Question: Can you explain why some sheets dry, and others in the*

*same pile do not? It seems that this occurs on about every fourth sheet.*

Answer: Paper is almost always cut into sheets from several rolls at the same time. Sheets from any one roll therefore will occur at regular intervals of 4, 5 or more sheets throughout a pile. If the ink fails to dry on every fourth sheet in the pile this means that one of the rolls was different from the other three. All the rolls may not have been from the same run of the paper. The paper in one roll could be more acid than the rest and this would retard drying. Another possibility could be a difference in the degree of surface sizing, since more surface size will retard drying by slowing the ink penetration.

7. *Question: Is there any reason or*  
(Continued on Page 109)

## How to Test COATED PAPERS for Ink Absorption

THE surface porosity of coated papers and boards varies so much that printing results are not always what is expected. The ink may offset, or it may chalk in drying, and these troubles will not be noticed until part or all of the job is done. Any knowledge of the absorbency of the coating before the job goes to press will help to avoid these troubles by giving a clue as to how the ink should be adjusted.

A practical test for the ink absorption of coated paper and board is given in a forthcoming publication of the Lithographic Technical Foundation on "What the Lithographer Should Know About Paper." The test requires a special testing ink which contains an oil soluble dye. Such inks can be supplied by most ink manufacturers or by the K & X Laboratories, 222 W. Adams Street, Chicago. The test must always be made in comparison with one or more

samples of stock that is known to give good results. It is carried out as follows:

Cut sample sheets about 6x8 inches and mark them for identification. Place the sheets on a flat surface in an overlapping arrangement. Take 2 to 3cc. of the testing ink on a spatula and apply it in a fairly thick layer to the overlapped samples. Allow the ink to remain exactly 2 minutes and then wipe it off as clean as possible with a soft cloth. The color which remains is due to the dyed oil vehicle, and the amount of color is a measure of the surface absorption of the paper.

This test is generally not suitable for uncoated papers. It works best when the coated papers or boards are similar in surface texture and finish. With a little experience, it is very helpful in indicating when stocks are likely to offset or chalk.★★

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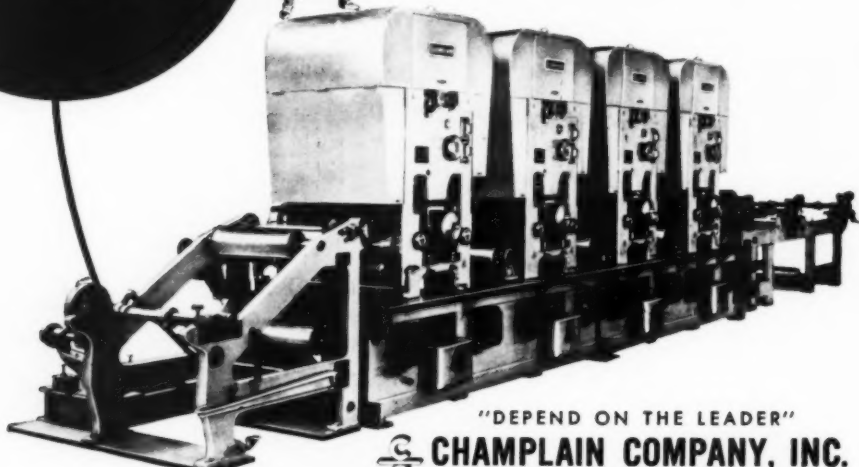
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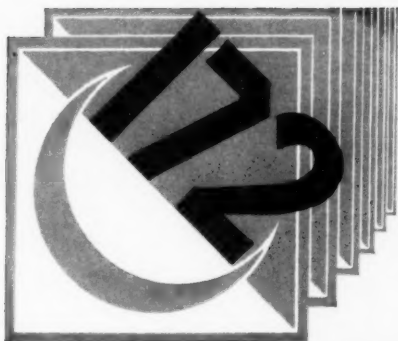
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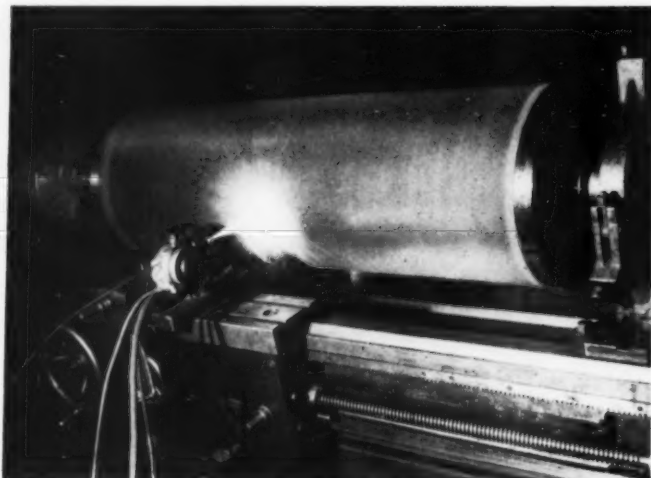
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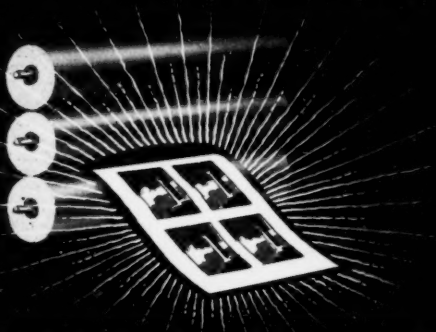


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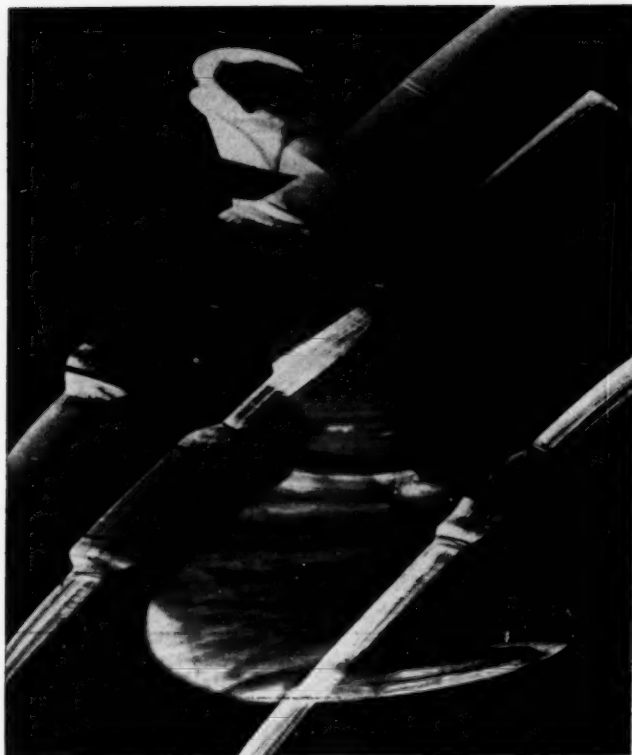
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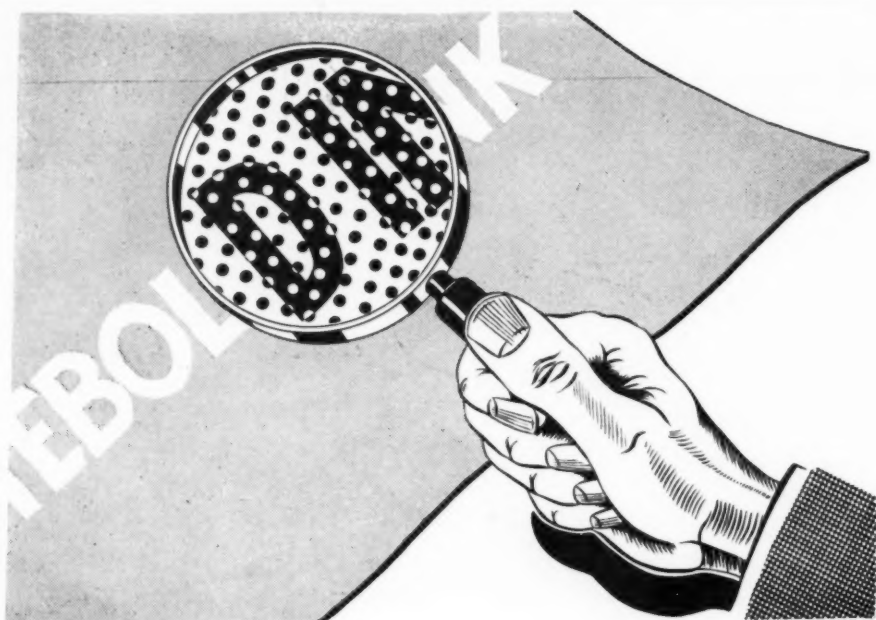
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# NEW WAYS to produce printing

By John A. McLean

Assistant Production Manager  
Government Printing Office\*

LET us review briefly what printing executives are thinking and doing to meet today's huge production demands. In photoengraving, we find that 64 firms are now represented in the group known as Photoengravers Research, Inc. Each member firm has agreed to accept a share in the financial obligations which are inherent in sponsoring a research program at Battelle Memorial Institute, in Columbus, Ohio; and what is most significant, the meetings of the group are well attended, with the executives of these firms carrying on a most broad-minded cooperative exchange of ideas and information, as well as in some instances making contributions of plant service for practical tests as the research program starts to show results.

In electrotyping, we can also point to a splendid example of working together toward the advancement of an industry. A large group of electrotpe companies are represented in another nonprofit research program at Battelle Memorial Institute, contributing impressive amounts of money in order to carry on the projects which are in progress, and most significant, contributing time to attend meetings to discuss the new procedures which are developing as a result of their cooperative efforts.

The Lithographic Technical Foundation is worthy of a very high place

on the list of groups of executives who are breaking away from old lines of thinking and reasoning, establishing a new philosophy, if you please, through which it has been discovered that changes for improvement in "know-how" and results will surely follow earnest efforts to dig down and find out if we cannot do our job better than it has ever been done before.

The new text-composition methods are attracting attention. Perhaps, they should be called typewriter methods of composition—Vari-Typer, Lithotype, Justowriter, IBM Marginal Spacing Typewriter in one group, the Tele-typesetter in a second group, and the Fotosetter in a third. With the exception of the Teletypesetter, the product of none of these machines is of the slightest value to the graphic-arts industry without the application of photographic processes, applied either in offset lithography or by photoengraving to letterpress printing. Gravure application will also become important.

We are all aware of what is being accomplished by photoengraving and letterpress printing of newspapers in Chicago and by the Perry brothers in the South by means of the Vari-Typer. In the use of any of the methods mentioned in our first group,

\*Excerpts from an address given at the New England Graphic Arts Conference, Boston, March 21, 22, 1949.

the end product from the machine is actually a reproduction proof for use as camera copy. The development of space- and line-justification devices on these machines has opened wide possibilities for handling text matter. Trade periodicals have kept us informed as to the use of various type faces in the type ring of the Vari-Typer and the use of Monotype characters in the Lithotype.

In the second group, Teletypesetter operation is of special interest in that a paper ribbon is punched on a keyboard, and the perforated narrow sheet fed into the hot-metal line-casting machine, casting the slugs with comparatively little further human assistance.

Recently we were privileged to make a tour of the Rochester Institute of Technology and were surprised to see a composing room where five of these Teletypesetter machines were being installed and almost ready for operation. Not far away, in another part of the city, we also witnessed a demonstration of the Justo-writer, on which again a narrow paper tape is perforated by means of a keyboard, justification holes are punched in the same operation, and the ribbon of paper feeds automatically into the final typing machine at a speed of 660 key strokes per minute, including such functions as shifting for caps.

In the third group has been placed the Fotosetter, which has been attracting much attention and comment. As you now undoubtedly know, the first one of these machines has been in operation in the Government Printing Office since October 1946, with its output applied in almost all cases to offset.

To show that the work of the machine can be applied to letterpress also, a press sheet of a recently run job illustrates a particularly interesting application in that, up to the point of press operation, every step was either a new procedure or a new application of a comparatively recent operation, like the step-and-repeat performance accomplished with the most modern equipment.

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signed to the Fotosetter. One positive film came from the machine. It was developed; and after drying, put through the Ozalid machine for a positive print on paper. At this point, the print corresponded to a galley proof and went to the proofreader. The indicated corrections were made on the film positive, which was then delivered to the photo-engraver, who placed it in position for the making of a multiple negative on a Universal Process machine. The negative then was ready for the making of a complete one-piece zinc engraving, 16-up, which was the pattern for the processing of six electrotypes, 16-up. No electrotype pattern make-up was necessary and the zinc plate was molded into the new Vinylite molding sheet. Three of these molds were made and run through the depositing tanks twice for the six shells. No black lead was used at any step in the process, since all cases in the plant are now silver-sprayed. Bearer material being ample, the electrotypes come out very flat and there is no distortion of the type in any of the six plates. By taking a strip from two plates, the job was run 88-up for 33,000 press impressions.

The Fotosetter is unique in that the end product can be a positive film for deep-etch offset or photoengraving, a negative film for albumen offset, or a print on paper which will be a reproduction proof for the camera on either process. Ingenious devices made possible the correcting of words, lines, or paragraphs in the film. In the GPO, we are equipped at present with a complete Garamond series and are being supplied with the entire Futura series, which should also be complete soon. Other type series such as Cairo, Bodoni, Copperplate Gothic, and Baskerville, I understand, are also in process of manufacture.

It is interesting that British printing-trade periodicals are very enthusiastic about the progress made in that country by the Rotofoto photo-

setting machine, which it is claimed is now operating successfully in several commercial plants. This machine also produces film, or negatives or positives, but in an entirely different manner from that of the Fotosetter.

While making himself thoroughly

**Intense activity in research and development work in all phases of the graphic arts is providing new methods of doing things.**

familiar with these new methods of type composition, the printing executive will have a pretty strong picture as to the high degree of efficiency which has been reached by hot-metal-type and line-casting machines. He will think of the close mathematical accuracy of their products, the simplicity that this accuracy gives to type and line corrections, and the wide variety of established type faces, all of which have given the hot-metal typesetter a stability and efficiency which has been one of the answers to the problem of supplying our tremendously increasing demands for more and more copies of newspapers, books, and periodicals. It will be difficult for him to reject tried and proved methods in favor of another procedure just because it is new. Many questions will have to be answered to his satisfaction before he gives his final O.K. on a new process. But he cannot just sit still and then discover some day that he has not kept up with the procession.

The Public Printer is very much interested in the progress being made in the Government Printing Office through the use of ethyl acetate transparent positive proofs for use in deep-etch offset. The type is set and made up into pages; but instead of pulling reproduction proofs for the camera, the operator pulls an inked impression on the cylinder, re-inks his type, puts the sheet of acetate in position and pulls a proof which had been simultaneously printed in accurate register on both sides. Made up into the desired size of forms, the

exposure is made on the offset plate and deep-etch procedures follow. No camera operations are used at any time and the results in quality and low cost are so encouraging that we are planning an extension of our facilities for a much greater application. It might be well to mention

at this time that we discovered very early the need of a special ink for this process, and the final result of experiments in our

technical laboratory gave us an extremely fast-drying ink which is an important factor in the process.

Speaking of deep-etch offset plates, we are all aware of the progress being made in this field. In the Government Printing Office we have recently completed an income tax form on which the last 680,000 impressions were run from one deep-etch aluminum plate. Noting the clarity and sharpness of the smallest type, the leaders, and the outer edges, executives are wondering what will be the results from the various types of bi-metal or tri-metal plates when their possibilities are fully developed. An interesting news item, with an illustration, appeared recently.\* It announced one of the first commercial jobs to be run with the "Time-Life" bimetallic litho plate. A calendar, featuring the work of different artists, showed 12 half-tone illustrations in 6 colors, accomplished with 300-line screens.

When the program in plastics of the Government Printing Office was attracting considerable attention early in 1943, an erroneous statement was made in one of the large newspapers to the effect that original photoengravings were being made in plastic. In denying the accuracy of this statement, a prominent authority stated that the chemical etching as practiced on zinc and copper in photoengraving plants could not be satisfactorily accomplished on plastic.

(Continued on Page 109)

\* *Modern Lithography*, Jan. 1949, Pp. 28.

### ***The bookseller who advertised***

**B**enjamin Franklin was a bookseller as well as a printer. In addition to books, Franklin's shop sold soap, coffee, pen quills, patent medicines, and mariners' compasses. He printed advertisements offering books and a general line of merchandise to the public. Franklin was one of the first Americans to realize that printing sold goods.

Time was when periodicals and books were considered luxuries. Today, millions of men and women regard current publications as a necessary part of their daily lives. Volume printing has placed reading matter within the scope of every family budget.

The budget-minded printer, advertiser, and merchandiser will find it interesting to note that the West Virginia Pulp and Paper Company lines of fine papers are available at conservative prices. Keeping down the cost of fine paper production is accomplished through efficient plant operations, new facilities, and modern research.

To help you get the most out of your printing dollar, effective uses of fine papers are demonstrated in "West Virginia Inspirations for Printers." Sent to you free, this publication contains stimulating high-spots of contemporary design and illustration. Obtain your copy of Number 176, which carries the same cover subject shown here, by contacting your nearest West Virginia Distributor or any of the Company addresses.

#### ***Cover artist***

Chicago born and still a Chicago resident, Aaron Bohrod studied in the Art Institute there and at the Art Students League in New York. In 1944, he accompanied General Patton's Third Army into Germany and created a series of paintings for Life Magazine. His work has been exhibited at all major art shows and is included in many permanent museum collections.

230 Park Avenue, New York 17

35 East Wacker Drive, Chicago 1

Public Ledger Building, Philadelphia 6

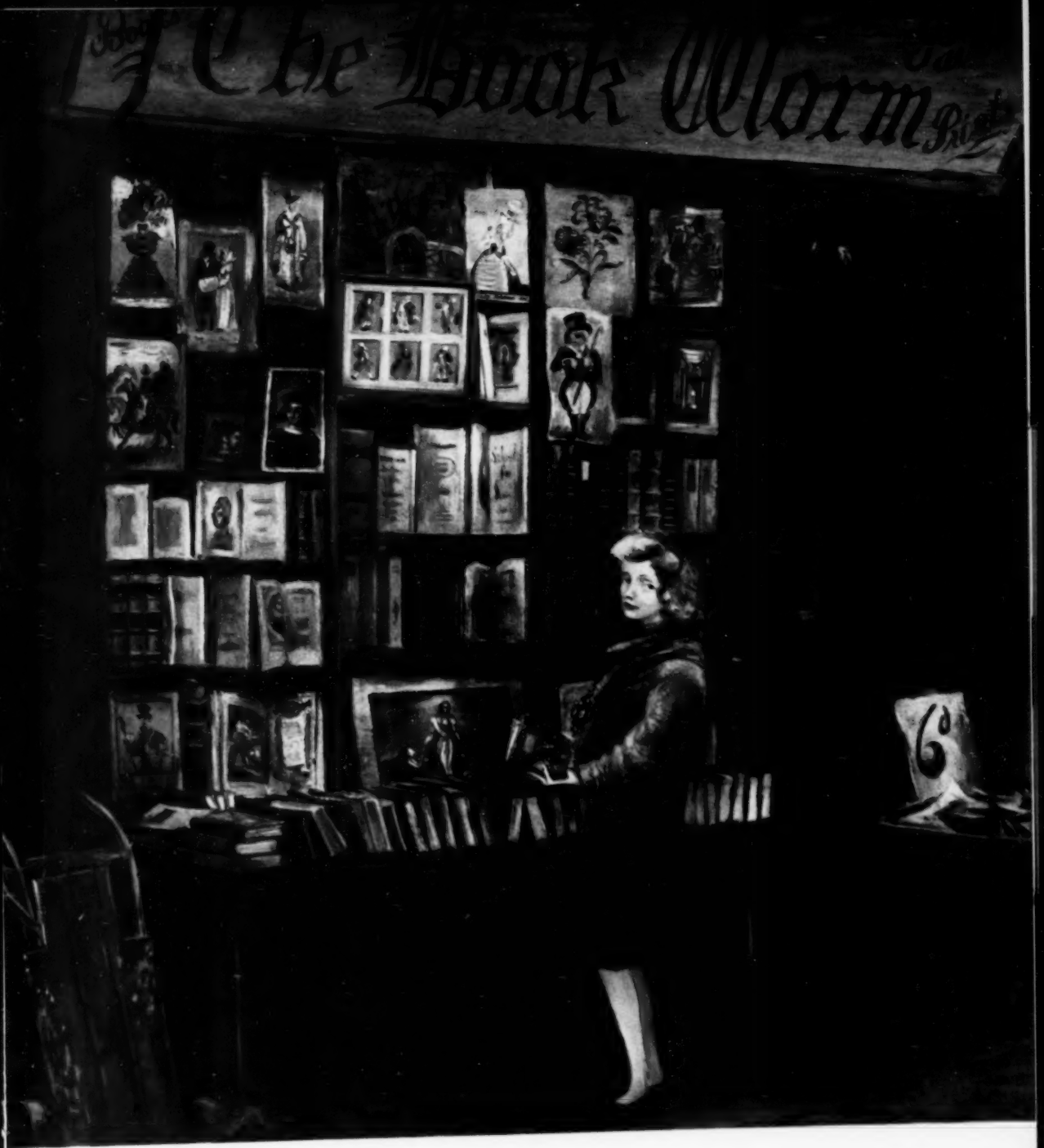
503 Market Street, San Francisco 5

***West Virginia Pulp and Paper Company***



LONDON BOOK SHOP, by AARON BOHROD  
from the Associated American Artists Galleries





West Virginia ***Inspirations*** for Printers 176



THE DISTINGUISHED BADGE

For GRAINING ZINC and ALUMINUM PLATES —  
OF QUALITY

Chicago 13, Ill.

Paterson 4, N.J.



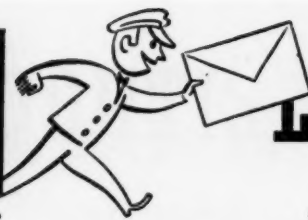
## KEMART LICENSEES LIABLE TO LAWSUIT

As of March 28, 1949, The District Court of The United States in Los Angeles issued its decision denying the Kemart Corporation of San Francisco the temporary injunction whereby it sought to restrain Printing Arts Research Laboratories, Inc. from bringing patent infringement suit pendente lite against users of the Kemart Process for producing highlight halftones. See case No. 8909-WM in The District Court of The United States, Southern District of California, Central Division, Kemart Corporation vs. Printing Arts Research Laboratories, Inc.

### ***For the Protection...***

OF LICENSEES OF THE FLUOROGRAPHIC PROCESS, AND IN ITS OWN INTERESTS, PRINTING ARTS RESEARCH LABORATORIES, INC. PUBLICLY ANNOUNCES ITS INTENTION TO FILE SUCH A SUIT AS SOON AS POSSIBLE.

PRINTING ARTS RESEARCH LABORATORIES, INC., SANTA BARBARA, CALIFORNIA



# LITHOGRAM

IPI, Tri-Metal and Press-tested are trade-marks of Interchemical Corporation

IPI • DIVISION OF INTERCHEMICAL CORPORATION • 350 FIFTH AVE., N. Y. 1 • ADDRESS INQUIRIES DEPT. A

## IPI TRI-METAL PLATE EXCLUSIVE, PATENTED DEVELOPMENT OF 10 YEAR RESEARCH PROGRAM

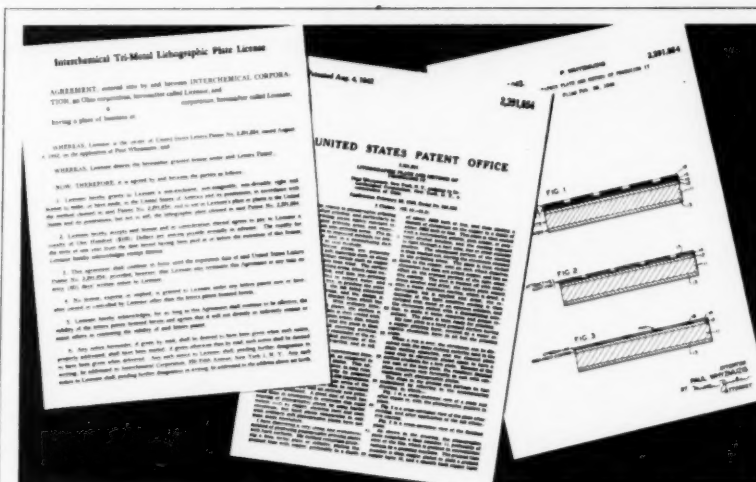
**Long Life Plate Offered  
To Offset Lithographers  
Under Low Cost License**

**Assures Clean, Sharp Work  
Throughout Press Runs**

A situation has developed in connection with International Printing Ink's Tri-Metal Plate which we feel should be presented with all the facts to offset lithographers. About ten years ago, IPI began an intensive research program on the offset lithographic process. During that research period it became apparent that a major weakness of the process was the type of plate then in use. The drawbacks of this plate were its uncertain performance and relatively short life.

One result of International Printing Ink's thorough study of all the materials and equipment used in offset lithography was the development of a new plate, now known in the trade as the IPI Tri-Metal Plate. This plate is protected by patent number 2,291,854 which covers the processing and use of the plate. By announcement in the press and trade paper advertising in July, 1947, this new long-life plate was offered to the trade. Its performance has been impressive both in the length of life and quality of work produced.

The IPI Tri-Metal Plate is generally accepted as one of the best long-life plates yet developed. It was practically donated to the industry under a low-cost license which is available to everyone. IPI established standards for the plating operation



### U. S. PATENT AND LICENSING AGREEMENT COVERING IPI TRI-METAL PLATE

The IPI Tri-Metal Lithographic plate is protected by U. S. Patent #2,291,854—issued August 4, 1942 and covering processing and use. This long-life plate is the

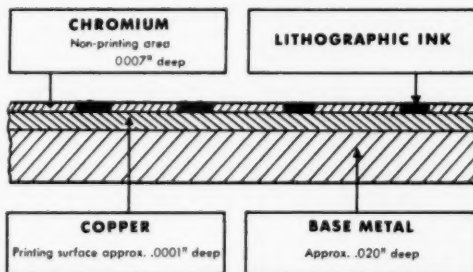
exclusive development of IPI's ten year research program. It has been released to the trade under a liberal, low-cost licensing agreement.

and worked with competent platers until plating techniques were perfected. The company also supplied technical help to lithographers and trade shops in processing the plate until consistently good results were assured.

It is now apparent that others are offering to the trade what is said to be the same plate. Offset lithographers who buy these plates are probably unaware that they require a license from IPI to process and use the type of plate covered by this patent. We feel it is our responsibility to inform lithographers of these facts. IPI's patent and liberal, low-cost licensing policy protects the offset field from possible exploitation.

### THE IPI TRI-METAL PLATE

U. S. PATENT #2,291,854



Runs of over half a million impressions are common with IPI Tri-Metal Plates—with the last as strong, clean and sharp as the first—and no sign of wear on the plate image. Many other runs from one to three million impressions have also been recorded in commercial shops.



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## "WAITED ALL MY LIFE FOR THIS BLACK!", SAYS TOP-FLIGHT OFFSET LITHOGRAPHER

### **IPI TRI-METAL PLATES SET NEW RECORDS FOR LONG RUNS, UNIFORMITY**

Every day offset lithographers tell us about the remarkable performance of IPI Tri-Metal Plates in their plants. Runs of half a million impressions, with no wear on the plate, are common. And just this month we hear of an IPI Tri-Metal Plate giving more than three million impressions on tin.

Long runs are not the only advantage of this plate. Uniformity of results is constant throughout the run—with the last impression lithographing as sharp and clean as the first.

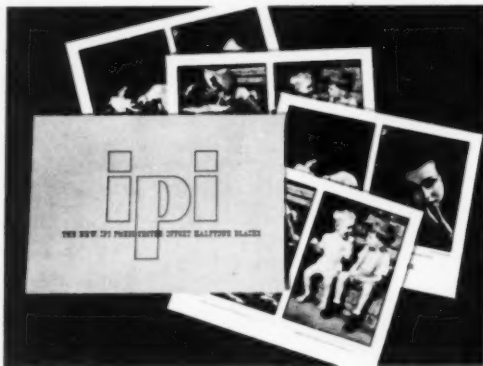
The IPI Tri-Metal Plate is also capable of carrying fine detail to produce the highest quality of offset work.

It will pay you to try the IPI Tri-Metal Plate in your plant if you have long runs—or if you want uniformity of impressions throughout each run. Call your local IPI Service Station or write us at 350 Fifth Avenue, New York 1, N. Y.

### **MORE FREE ART PRINTS**



This full color art print, "Sunday Afternoon in the Gay Nineties", carries no advertising. It is 10 1/4 inches wide by 9 1/2 inches deep, on heavy stock and ready for framing.



Four of the new IPI "Press-tested" Offset Half-tone Blacks are shown in this folder specially prepared for lithographers. Copies are free for the asking. Send for your folder today and compare these specimens with examples of the best blacks you are now using. Specimens included in the free folder are a publication half-tone black, dull half-tone black, redshade half-tone black and greenshade half-tone black. Each ink is shown on both coated and uncoated stock.

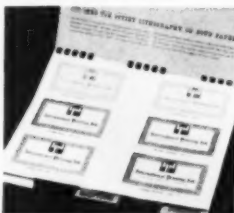
### **NEW IPI OFFSET BOND INKS DRY BETTER WITH SPECIAL VEHICLE**

The new IPI Offset Bond Inks are winning more friends every day among top-flight lithographers. These craftsmen like the better drying performance and clean, sharp results.

The new snap and improved drying of these inks is due to a special vehicle recently added to the formula. Lithographers prefer IPI Offset Bond Inks for producing superior letterheads, insurance policies, bond and stock certificates and similar business forms.

IPI offers Offset Bond Inks in six popular colors—orange, blue, red, brown, green and black. They all lithograph beautifully on sulphite or rag

content bonds whether crisp or limp. IPI offset bond inks in special colors are also available at IPI service stations.



IPI Offset Bond Inks are offered in six popular colors—orange, blue, red, brown, green and black. They are shown in the bond ink section of the IPI Offset Color Guide.

### **New IPI "Press-tested" Offset Half-tone Blacks Welcomed by Offset Field**

Comments like "I've waited all my life for this black" and "Blackest blacks I ever saw", are typical of what lithographers everywhere say about the new IPI "Press-tested" Offset Half-tone Blacks. (Names on request.)

These new blacks meet the needs of every type of offset lithography, and give uniformly good results on all the commonly used stocks.

### **Give Full Deep Color and Lithograph Sharply**

IPI "Press-tested" Offset Half-tone Blacks produce full, deep color and lithograph sharply under varying conditions and press speeds. They are furnished in different bodies and drying rates.

Each of these new blacks is an aged ink, manufactured under an exacting, controlled procedure. They are formulated with new materials and by new processes to lithograph sharply and cleanly.

### **All Have Excellent Working Characteristics**

Lithographers say these blacks have excellent working characteristics—that they follow the fountain and have good drying properties.

It will pay you to order a trial can of IPI "Press-tested" Offset Half-tone Blacks today. Call your local IPI Service Station or write us at 350 Fifth Avenue, New York 1, N. Y. Just tell us about the job and the kind of press on which ink will be used. We'll rush your order to the IPI Service Station nearest you for prompt shipment. Place an order now.

# A Shop-Made Device for Improved Dampening

*By Lawrence J. Grennan*

Lithographic Department  
Hartford Fire Insurance Co

**W**ATER control and the dampening roller adjustments are the cause of many press troubles, and should be given the utmost attention by the offset pressman. Many improvements have been made in dampening systems, and many new methods have been tried. One idea was to keep the temperature of the plate cylinder so low that the plate surface would create condensation when exposed to higher temperatures. Another was to employ a series of spray guns in place of dampers to deposit the right amount of moisture on the plate.

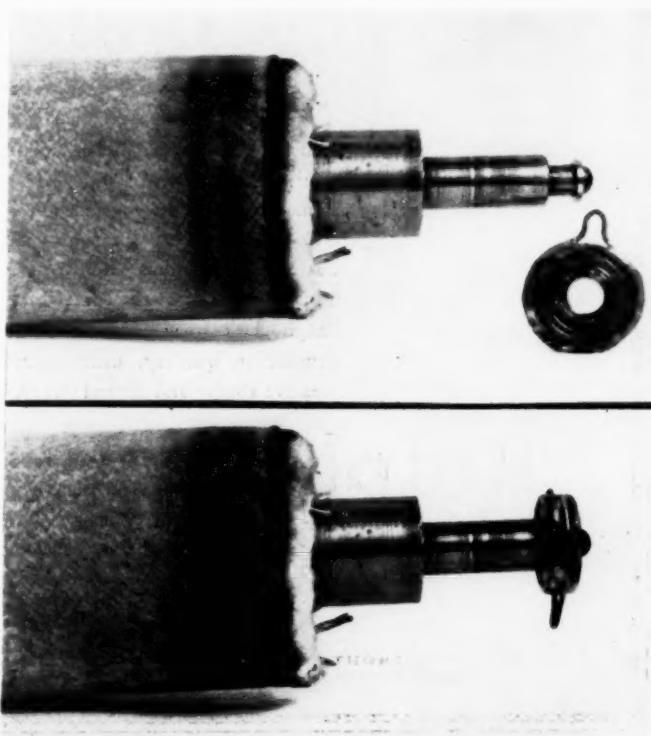
A shop method of improving existing dampening action has proved quite successful in our plant, as well as in others. The arrangement holds the dampeners in better contact with the vibrating water supply roller and with the plate.

We took damper rollers, made sure the spindles were not bent, then had the spindle ends drilled to fit a stud bolt as shown in the illustration. A steel band was silver soldered to a ball bearing unit, which was fastened to the end of the spindle. A suitable spring is hooked to this unit as shown in the top illustration. (Some shops have used brass bushings instead of the ball bearing units.)

The device is simple in design and can be applied to several older press models. It also is applicable to the ink form rollers.

We learned from experience, that in order to hold the right amount of

Top photo shows the spring in place, holding dampeners tight against plate. Lower: Close-ups of the bearing.







*York from Gibraltar Point*

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water and balance of ink, some provision had to be made, whereby the dampers and form rollers could not leave their respective places, nor could skid or slide when the gap in the cylinder passes under them. The reason the gadget is so advantageous is because it holds the dampers in a good tight contact with the brass roller. It does not allow the rollers to slide up and down in their sockets, nor skid or slip when the front edge of the plate hits them.

One big step toward good printing

is to control a good supply of water and distribute it evenly on the plate. Before using this device, we found too much water on the ends of the plate and not enough in the center. At times this trouble would reverse, with not enough water on the ends and too much in the center. An uneven supply of water on the offset plate caused ink to bleed resulting in tints on the printed sheets, and also raised havoc with paper, causing it to curl and jog poorly. Losses of plates also resulted. ★★

## COUNTER-ETCHING

Some Common Practices Can Ruin the Grain \*

COUNTER-ETCHING is done to clean a grained plate and prepare it for coating. Usually, the counter-etch is a weak solution . . . either one ounce of hydrochloric acid in a gallon of water, or six ounces of glacial acetic acid in a gallon of water. These acid solutions have little effect on aluminum but they are strong enough to attack and dissolve zinc. Hydrofluoric acid is used sometimes on aluminum when attack of the metal surface is felt desirable.

Since counter-etches attack the surface of the metal chemically, the usual practice of vigorously scrubbing the surface with a brush can actually ruin a good grain or undo all the benefits of a standardized graining procedure.

In studies made by the Lithographic Technical Foundation, a 50X photomicrograph of one bristle of a brush on a medium grained plate, immediately made it apparent that when a plate is scrubbed with a brush, the bristles are far too big to enter and clean out the valleys of the grain. The brush bristles merely ride on top of the grain. If a plate is scrubbed as it is being counter-etched, the chemical attack is thus greater on the grain peaks than it is in the valleys. This flattens the grain and decreases the surface area and water holding capacity of the plate.

When the counter-etch is allowed

to act on a plate without scrubbing, LTF has found that the chemical attack on the peaks and in the valleys is the same so that the grain texture and depth, (or surface area) are apparently unchanged. Therefore, a plate should not be scrubbed with a brush or rubbed with cotton when it is counter-etched with an acid solution.

The correct counter-etching technique according to the Foundation should be as follows: (1) Flush the plate with water and clean it thoroughly with cotton or molleton. (2) Flow the counter-etch onto the plate and then rock the plate back and forth for about a minute to assure complete coverage. (3) Flush the plate thoroughly with water to remove the counter-etch and then rub the plate with cotton or molleton to remove anything formed by or loosened by the chemical reaction of the acid on the plate.

This series of operations assures thorough cleaning with no danger of damaging the grain.★★

\* From material prepared for "Research Progress" bulletin of the Lithographic Technical Foundation.

### Craftsmen Meet in Utica

Alfred T. Peters, Utica, was elected president of the Second District Officers' Assn. of the International Association of Printing House Craftsmen at a convention in Utica,

N. Y. recently, attended by about 250 delegates from New York and New Jersey.

Mr. Peters, immediate past district representative, succeeds Victor Van Audenhove of Albany. Edward V. Stoehr of Newark, N. J., was elected secretary-treasurer.

"Xerography and Xero Printing" was discussed by Russell L. Duebner of the Battelle Memorial Institute in Columbus. Frank M. Sherman, executive director of the International Composition Typographical Association; Russell Hogan, international vice president and superintendent of the Blanchard Press, New York, also spoke.

Committee reports were presented as follows: Conference report, Norman Kimball, Utica, general chairman; district report, Mr. Peters; "Dinner Dance Talk," Harold Dombrowsky, Newark, N. J.; "What Makes A Bulletin Tick?," Mr. Kimball; "Outstanding Meetings," Henry Schneider, New York City; "Club Publicity," J. Arthur Mann, Albany; "Getting Members for the Club," Harry Duffy, Utica, and "Membership," Fred Travalena, New York City.

Exhibits of latest printing equipment and methods also highlighted the conference with more than 25 firms having displays. The programs for the convention were studies in the art of printing.

### 50 Years With Playing Card

A \$1,000 savings bond was presented to M. J. Moriarity, purchasing agent of the U. S. Playing Card Co., Norwood, Ohio, at the Queen City Club, Cincinnati, April 30, honoring him on a half-century record of association with the card company.

He came to Cincinnati from Indianapolis at the beginning of the twentieth century when U. S. Playing Card Co., absorbed the National Playing Card Co.

Mr. Moriarity is a charter member of the Cincinnati Assn. of Purchasing Agents and was president of that group in 1928-29. He also served as a director of the National Assn., of Purchasing Agents.



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# THROUGH THE GLASS

**A**IDING in the raising of funds in the current New York Fund drive are the following chairmen of graphic arts groups: lithography—Charles P. Schmid, Trautman, Bailey & Blampey; lettershops—W. McF. Beresford, James Gray, Inc.; printing inks—Anthony J. Math, Sinclair & Valentine Co.; machinery—David W. Schulkind, E. P. Lawson Co.; and finishing—Samuel B. Stein, Consolidated Mounting & Finishing Co. In charge of the entire graphic arts division is James L. Murphy, Consolidated Lithographing Corp.

More than 10,000 training aids in marksmanship were donated recently by N. J. Leigh, chairman of the board, Einson-Freeman Co., Long Island City, N. Y., to the National Rifle Assn. The aids were developed as part of the war program and are used now toward increasing the skill and safety of sportsmen-shooters.

A roster of all members of the 81st Congress is combined with a sampling of Correct Bond paper, in a portfolio distributed recently by Aetna Paper Div., Howard Paper Mills, Inc., Dayton, Ohio. The folder also contains information on the proper ways to address correspondence to Senators and Representatives.

In Washington, D. C., as in some other cities, lithographers have a softball competition. In May the opening rounds were still underway among teams representing Washington Planograph, Williams & Heintz, Cooper-Trent, Federal Lithograph, Sauls Lithograph and National Lithograph. Equipment and a trophy have been furnished by the companies.

If you chance to receive a letter from Julius Caesar, Emperor of Rome, or William Shakespeare, Writer of Sonnets and Plays, think nothing of it. Someone is making use of the sample letterheads being distributed by the Eastern Corp., to show uses of its various papers. Prominent designers are producing a series of letterheads with such famous names from world history.

At the recent meeting of the Baldwin Round Table Club at the Waldorf, about

300 persons from the trade in New York heard "Dumb" Dan Morgan, fight expert give an informal talk. It was the 57th meeting of the club, sponsored by Baldwin Paper Co.

"Printed Words" in a spring edition, external house publication of Von Hoffmann Press, St. Louis, appeared last month, in a finely reproduced gold rush cover. Copy in the handsomely lithographed booklet covers new equipment at the Von Hoffman plant, as well as ideas for public relations and promotion.

Andy Balika, Copytifer Lithograph, Cleveland, has three children who recently won skating championships as follows: Ohio Outdoor Junior, Midwest Outdoor Junior, Midget Girls Outdoor and Indoor, and fourth place Outdoor for those under 10.

Two Chicagoans, one described in police reports as a "printer" and the other as a "lithographer," were arrested in that city last month, along with two other men described as "ex-convicts," on charges involving the counterfeiting of cigarette tax stamps used by the city of St. Louis, Mo. About \$50,000 worth of bogus stamps with the plates were confiscated by police who had maintained a watch for two months on the south side printing plant. Newspaper pictures of the seized stamps indicated that the job must have been printed from plates made by the step and repeat process.

Robert G. Kelley, president of the Columbus Bank Note Co., Columbus, lithographers, was selected as a candidate for election to the board of trustees of the Advertising Club of the Columbus Chamber of Commerce. Another candidate for election was R. Shelton Finlay of the Nitschke Printing and Lithographing Co.

Frank F. Pfeiffer, general manager of Reynolds and Reynolds Co., Dayton, Ohio, printers and lithographers, was elected president of the Dayton Lions Club May 5.

Among the missing at the LNA convention in Riverside were the familiar personalities of Crescent Ink & Color Co. of Philadelphia. The reason: a wedding. On May 7 Miss Charlotte Dale Padmore of Wilmington, and Charles E. "Whitey" Conlan, of Crescent, were married in Christ Church, Wilmington. Two weeks in Bermuda, followed.

The following two notes are from the British Colonial Printer:

From enquiries made in official circles we learn that trade in the lithograph section of the industry remains good. A fair amount of over-time is still necessary and there is no unemployment. There is every indication that this state of things is likely to continue for a considerable time.

German printers, who used to base their prices on figures worked out by their Master Printers' Federation, have been told by the Allied Control Commission to compute their prices in accordance with their own actual cost of production.★★

## Siebold Co. Honors Berg

Sol C. Berg was honored for his completion of 25 years of association with J. H. & G. B. Siebold, Inc., New York ink and lithographic supply firm, May 25, with a surprise dinner party. The party opened at the company's offices in New York, then the men went to a restaurant for dinner. Mr. Berg was presented with a diamond wrist watch and a diamond tie clasp. Those attending included George B. Siebold, Jr., company president and treasurer; Edward Freiberg, sales manager; Michael Rosalia, manager, roller department; Louis Hau, Supt. Ink Dept.; George W. McGee; James J. McGee; Barney Brandon; Frank Bruno; William Van Aalst; and Murray Lopez.

## Show Lithographs and Drawings

Lithographs and drawings by Victoria Hutson Huntley were on display at the galleries of Kennedy & Co., New York, during the month of May. Subjects were mostly in the field of wild life in Florida wasteland regions.

# TECHNICAL SECTION

## Summaries of Papers Presented at TALI Meeting

*By Paul W. Dorst*

Lithographic Consultant  
Cincinnati

*(Summaries of the papers presented at the first annual meeting of the Technical Association of the Lithographic Industry, Congress Hotel, Chicago, April 12-13, 1949. Summaries of the first 13 papers were published in May. Following are summaries of the remaining five. —Editor.)*

### PHOTOGRAPHY AND GENERAL FORUM

Michael H. Bruno, Chairman

14. *A Motor Driven Carbon Arc for the Graphic Arts Industry.*  
A. J. Hatch, Strong Electric Company.

With minor exceptions, the requirements for arc lamps to be used at the camera and in exposing plates are similar. In both cases, constant intensity and constant color characteristics are desirable, and the full intensity should be reached quickly, to prevent errors in short exposures.

The mechanical, electrical, and optical features of a motor-driven arc lamp especially designed to meet graphic arts requirements are explained in detail. Experience that has led to the development of highly successful arc lamps for motion-picture projection has gone into the development of this lamp. Arc voltage and current were selected for optimum steadiness in light intensity and color. A special ballast transformer is used (the equipment is for AC operation), and a tap switch is provided for

manual voltage control. A special crater-type high-intensity carbon is used, along with a silvered glass optical reflector that is easily cleaned and stands up well.

The carbons are fed automatically by a special compound-wound motor having voltage and current coils. This motor is highly sensitive to electrical conditions, and will at times even reverse itself to maintain the proper arc. Significant improvement has been realized over conventional arc lamps with respect to intensity, constancy, spectral energy distribution, and economy of operation.

*Q.* Have you any data showing that the spectral energy distribution is kept constant when the line voltage varies?

*Hatch.* The spectral energy distribution is constant as long as the length of the arc gap is kept constant.

*Q.* Would there be any advantage in using a preliminary voltage stabilizer?

*Hatch.* Of course, it would be Utopia to have no voltage variation. Control can be done either manually or automatically. This arc is sensitive to 3 to 4 volts variation, and the manual control has been satisfactory in practice.

15. *Lens Flare in Process Cameras.*  
J. A. C. Yule, Eastman Kodak Company.

Many workers have been unable to get good contrast in negatives made on process cameras, because of flare, or stray, light spread over the image formed by the lens. Experiments have shown that flare light flattens an entire picture, and reduces detail, especially in the shadows of a negative.

Shorter exposure and longer development can improve the negative as a whole, but cannot bring out all the shadow detail lost because of flare. Illustrations of actual negatives show these effects.

The best procedure in any case is to make sure that the lens and filters are kept scrupulously clean, that no stray light enters the lens, and that no reflections occur from the bellows inside the camera. Under poor conditions, the intensity of the flare light has been found as high as 13 percent. With a good coated lens and proper precautions, it has been reduced to 0.5 percent. A great difficulty with flare is that it varies so much from job to job when it is excessive.

A simple test for flare is described, which gives the intensity of the flare light in percent. Material for this test will be in the hands of Kodak technical representatives soon, for their use in making tests in plants. It is definitely worthwhile to have this test made and to do everything possible to minimize stray light, for the difficulties caused by it have been more troublesome than was at first suspected.

### DISCUSSION

*Donaldson (E. K. Co., Chicago).* It has been my experience that it is also very important to control stray light in making halftone positives from unscreened negatives. Here the effect of stray light is worse than in making negatives, because it flattens the highlights. I have had materials criticized, and have had occasion to make measurements with an ordinary



exposure meter on a set-up in a plant when making positives. I found 13 foot candles at the lens when the negative was illuminated for exposure. When the negative was covered, there was still  $6\frac{1}{2}$  foot candles of light at the lens. In other words, 50 per cent of the light reaching the lens was not coming through the negative. I feel that if the people here would take back with them the thought that flare is a most important source of difficulty and poor quality, their visit would be worthwhile.

**Bruno.** Will Eastman Kodak Company supply the special gray scale for the flare test?

**Yule.** Not at present, but it will be supplied to our technical representatives.

**Bruno.** Do you plan to publish the data so that we can calibrate our own special wedges?

**Yule.** Yes. A special wedge is a little more convenient, because it reads directly in percent. But you can use any ordinary gray scale, roughly calibrated.

**McMaster (E K Co.)** You can get step tablets No. 2 and 3, uncalibrated, and calibrate your own.

**Yule.** Yes, you can do this or you can get them already calibrated.

**Hammer (Forbes).** This problem has interested us for some time. We made tests a few years ago with a continuous-tone gray scale, first in front of the camera and then in the back. This was not as convenient as your method. Can you tell us the minimum flare you can obtain with a small lens of short focal length, as compared with a 36 or 40 inch lens?

**Yule.** We have no comparative information.

**Q.** What is the influence of flare on color separation? Is it selective? There are various kinds of coatings on lenses.

**Yule.** Flare can be selective if from a colored object. If the flare light is white, it is not selective. The residual surface reflections in a coated lens are colored, but the intensity is so small that the difference between colors would make little difference in color separations.

**Jorgensen.** We have found about the same flare for three different lenses at same size.

**Hammer.** The reason for my question is that we have not been able to approach the low flare intensity with small lenses that we have obtained with larger lenses. If we are able to reduce it to 2 percent we are happy. We get less than 2 percent only if the lens is coated.

**Yule.** We have noticed the marked effect of flare on the highlights of halftone positives made in the camera.

**Hammer.** Referring particularly to the instance Mr. Donaldson has brought up—without actual testing, I have seen more effects from flare where we used continuous-tone separation negatives of low density than if the shadow density is 0.4 or 0.5. Do you agree?

**Yule.** I have had no experience.

**McMaster** I have seen several lenses that show different colors by reflected light, but the transmitted light was neutral.

#### 16. Method of Evaluating Resolution Characteristics of a Process Lens. C. A. Hunting, R. R. Donnelley & Sons.

A method is described which employs equipment available or easily made in the average graphic arts establishment, whereby the resolution characteristics of a lens can be evaluated with greater precision and throughout a greater range of conditions than can be done by more conventional methods. The method involves the use of a systematic set of converging lines constructed to stated specifications and interpreted in conjunction with a simple equation.

The master copy for this test is made by applying a wide band of black Scotch tape to glass, carefully measuring and cutting through the tape to give a series of converging opaque and transparent lines. A linear scale is constructed alongside these lines. This master is then photographed in two positions at each of four different reductions on a single plate to make a working target. This target is photographed as a transparency in making actual tests. The reductions chosen in making the target are chosen to give continuous gradation in line spacing. A simple mathematical formula makes possible rapid determination of the limit of resolution.

To cover a larger area than the existing copyboard, the target is mounted over opal glass covering an illuminator box arranged to slide on an angle bar, which may be rotated to different positions. With this arrangement and a completely dark camera room, many exposures may be made on a single plate.

#### DISCUSSION

**Bruno:** At Army Map Service we found that most lenses have less resolving power at the edges of the field, than at the center. The lessening in definition from center to edge is proportional, even though the emulsion material has a lower resolving power than the lens. With a lens which had a resolving power of 100 lines per millimeter on the lens axis, and 79 off the axis, a reproduction was made on a low resolution emulsion and we obtained 40 lines on the axis, but only 36 off the axis showing that the falling off is proportional. The resolution of the lens is therefore more important than we think and some of us may be interested in trying Mr. Hunting's method.

#### 17. Tone Reproduction on the Press.

G. W. Jorgensen, Lithographic Technical Foundation, Inc.

In studying tone reproduction by offset lithography, attempts are being made to find methods of controlling each step. The inter-relation between factors makes correlation difficult. Present work is concerned primarily with the effects of ink transfer on the press. The use of a step wedge with known dot sizes in this work has been abandoned, because: 1) it is too critical to placement on the press plate, 2) both dot structure and shape influence results, 3) it is limited to definite steps, 4) it does not provide data on ink distribution in large halftone images, 5) the measurement and plotting of density values is tedious and time-consuming.

The method now being worked on should avoid these disadvantages. This method involves a continuous gradation in density. In general the plan is to make readings on press sheets across a large halftone image with a photoelectric densitometer hooked up to a high-speed recorder, and to correlate these readings with similar readings made across the screen negative or positive used in making the plate. The requirements of a densitometer for this purpose have been studied, and tests are being made on available instruments.

Preliminary studies of ink and water control have been made, and also of press relationships and ink formulas. One variable seems to overshadow all others. This is the rate of ink feed to the form rollers. This indicates that the best method of controlling press results might be a device for measuring the ink film on the form rollers.

#### DISCUSSION

**Q.** Are you familiar with the work done recently by Braznell with the Photovolt densitometer?

**Jorgensen.** No, we are now collecting data on recorders.

**Q.** G. Stuart Braznell introduced this development about two months ago. He used Photovolt equipment, added a photocell and a series of filters. The address is Braznell Corp., 2227 Walnut St., St. Louis, Mo.\*

\* An article by Mr. Braznell, "Photo Electric Control of Ink Flow," was published in *Modern Lithography*, 16, No. 9, Sept. 1948, Pg. 67.

Jorgensen. We will be glad to look into that.

Yule. We have ordered an Ansco densitometer with the intention of doing the same thing. We should discuss our plans further to avoid duplication. In connection with dark-field illumination for halftone images having dots with haloes, the Ansco densitometer could be used with a mask in the center of the projection system.

Jorgensen. We can easily change the calibration and response of a photoelectric instrument. We could set the calibration for flat copy (soft dots), and then switch over for other contrasts.

Yule. I wonder if you know definitely that straight-line reproduction is wanted.

Jorgensen. We realize that tone distortion may be desirable with certain types of copy.

Yule. If the density range of the original copy is limited, or if the density range is greater than can be reproduced, you may want something else. It just now occurs to me that two Ansco densitometers could be used to compare the original with the press sheets, and obtain a reproduction curve on a cathode-ray tube.

Jorgensen. That is a very good idea.

18. *Gas Black and Boiled Oil*. P. C. Smethurst, Smethurst High-Light Limited, England.

(This paper was to have been read by Robert F. Reed, but was not, in order that time could be given to a business meeting. The paper will be published in full, however, with some discussion by Reed and Larson (Larson of IPI). Following is the available abstract.)

An attempt is made to appraise theoretically the basic principle of lithography. The differences in dispersions produced by gas black in bodied linseed oil and in mineral oil are considered. These differences are ascribed to the polarity of the linseed oil acids which results in multi-molecular adsorption layers of them on the pigment particles, thereby producing a gel structure in concentrated suspensions.

The affinity of the polar heads of drying oil molecules for water is next considered. It is claimed that mono-molecular films of oil molecules produced during printing are transformed into globules of oil dispersed in the plate moisture. These oil globules eventually wet the desensitizing gum film and cause scumming. This wetting is prevented by including some inorganic material that swells

the gum film and provides acidity. Acidity causes repulsion of the polar heads of the oil molecules and inhibits their transfer.★★

(A policy on the publication of these TALL papers in full had not

been set at presstime by the TALL publications committee. Papers will probably be published in full by TALL at a later date. Whether they will be released for publication here prior to that time has not been decided.—Editor.)

## TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of interest to Lithographers. Either list may be obtained for 10 cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

### \*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at 60 cents per page, plus six cents postage for each four pages. PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. Check or money order should be made payable to "Treasurer of the United States."

\***More on Camera-Operating Techniques.** Charles F. King, *Inland Printer* 122, No. 6, March, 1949, pp. 57-59 (3 pages). This article continues the series on camera operating techniques. One-, two-, and three-stop methods are described including the flashing stop. Care in using only those steps in a gray scale that correspond to the density range of the copy is stressed when using the gray scale as a guide.

### Planographic Printing Processes

\***Bi-Metallic Processes.** R. Adams. *Penrose Annual*, 1949, Volume 43, pp. 123-124 (2 pages). The procedures for producing three types of bi-metallic plates are briefly described. These are: Aller, Coates, Boekelmann and Elfers. General comments on bi-metallic plates are made.

\***Some Comments on the Desensitization of Lithographic Plates.** G. MacDougall. *Penrose Annual*, 1949, Volume 43, pp. 125-127 (3 pages). The importance of grain on zinc and aluminum plates is stressed. A method of determining surface roughness is described, as is a method of contact angle measurement of desensitization. Some values of contact angles on zinc and aluminum plates are given and the effect of gums is discussed. The effect of colloidal silica on aluminum is described.

\***The Adjustment of the Cylinders on the Offset Press** (In German). Willy Kuhl. *Das Druckgewerbe*, March 1, 1949, p. 69 (1 page). Detailed instructions are given for the accurate adjustment of pressure between blanket cylinder and plate cylinder on one hand, and blanket cylinder and impression cylinder on the other. The necessary tools to accomplish this are micrometer, straight edge, and feeler gage. The necessity of making accurate measurements is emphasized, and the consequences of too much or too little pressure, as well as too hard or too soft packing enumerated.

\***Cronak Surface Treatment for Zinc.** Michael H. Bruno and Paul J. Hartsuch. *Canadian Printer and Publisher* 58, No. 3, March, 1949, pp. 40, 50 (2 pages). The Cronak surface treatment for zinc plates is explained. Its advantages are: (1) plates develop out easier, (2) images are firmer, (3) images are sharper, (4) plates do not oxidize even under abnormal conditions, (5) less water is required on the press.

### Paper and Ink

**Method of and Apparatus for Drying Sheet Materials by High-Frequency Electric Fields.** Wallace P. Cohoe and Mitchell Wilson, assignors to Frederick H. Levey Co.) *United*

*States Patent No. 2,459,622* (January 18, 1949). The method of drying a sheet which comprises maintaining a plurality of substantially parallel spaced electric fields, unaccompanied by corona discharge, between spaced pairs of electrodes connected to a source of high frequency alternating current, moving said electrodes and the resultant electric fields and advancing the sheet relatively to said electrodes over and in peripheral contact with them at a rate different from that at which the electrodes are moving, whereby the region of greatest intensity of said electric fields is caused to deviate from its normal path directly between said electrodes and to pass through said sheet. *Official Gazette* 618, No. 3, January 18, 1949, p. 917.

**\*Mottle—Its Cause and Cure.** David Horwitz. *American Inkman* 27, No. 3, March, 1949, pp. 27-28 (2 pages). Factors responsible for mottle are extremely varied. Among the important causes are the variables inherent in paper surface tension, improper grinding of colors or the incorporation of coarse pigments in the ink, improper setting of rollers, and improper adjustment of the ink setting mechanism. Therefore elimination of mottle requires the cooperation of pressman, ink maker, and paper maker.

**\*The Systematic Identification of Spots and Specks in Paper.** J. A. Dalton and W. A. Wiltshire. *Paper-Maker and British Paper Trade Journal* 117, No. 3, March, 1949, pp. 173, 174, 176-79 (6 pages). A procedure is described for identifying spots and specks in paper in a few minutes time. Fourteen tables are given, showing steps of procedure in order, and describing necessary tests.

#### Lithography—General

**Graining Machine Having a Vibratory Table.** Pieter Hendrik van den Hove, Jr. *United States Patent No. 2,466,516* (April 5, 1949). In a graining machine having a vibratory table and means for imparting a vibratory motion to the table, the combination of a stationary frame located under the table, depending means secured to the table and projecting below the top of said frame, and nonrigid means secured to said frame and to said depending means thereby movably suspending the table from said frame. *Official Gazette* 621, No. 1, April 5, 1949, p. 254.

**\*Color Reproduction by the Photo-Litho Process.** D. C. Gresham. *Penrose Annual*, 1949, Volume 43, pp. 128-130 (3 pages). New developments in color reproduction by the photo-litho process are discussed. These include masking procedures to improve color saturation and contact screens to improve tone rendition.

**Continuous Measurement and Control of PH in Industry.** E. A. Murphy. *Southern Power and Ind.* 67, No. 2,

68-71, 136 (1949). The theory and practice of pH measurement and control are reviewed, and applications described for fungicide manufacture, paper manufacture, cane-juice lining and treatment of pickle liquor. A list of other applications is given. *Chemical Abstracts* 43, No. 5, March 10, 1949, p. 1881.

**\*Blankets and Cylinders.** P. B. Mennell. *Modern Lithographer and Offset Printer* 45, No. 2, February, 1949, pp. 30, 32 (2 pages). Causes of tackiness and glaze of offset blankets are listed. Precautions to be taken to minimize these two troubles are discussed. Additional hints are given also to ensure optimum blanket life. Two methods are described for checking the correctness of cylinder packings.

**\*PH Measurement in Lithography.** *Canadian Printer and Publisher* 58, No. 3, March 1949, pp. 44, 52 (2 pages); *Research Progress* 1, No. 8, July-August, 1948, pp. 1, 4 (2 pages); A brief explanation of the basic principles of pH meaning and measurement. References are given to more complete literature on the subject.

**\*Evaluation and Analysis of Printing Results.** D. J. Andella. *Paper Trade Journal* 128, No. 4, January 27, 1949, pp. 23-27 (5 pages). The process of making plates and preparing copy for the press is outlined together with the properties required of paper to produce fine printing.

**\*Newspapers by Offset.** DeWitt G. Manley. *Modern Lithography* 17, No. 3, March, 1949, pp. 26-30, 95, 97 (7 pages). A list is given of newspapers in the United States now being published successfully by offset lithography and a few of the outstanding ones are cited. The operations involved in producing an offset newspaper are described and both the advantages and disadvantages of using offset for this purpose are pointed out.

**\*New Offset Dampening Roller Wash by GPO.** *Printing Magazine* 73, No. 7, March, 1949, p. 61 (1 Page). The following formula is given for a solution to clean offset dampening rollers: Pine Oil, 25.5% Varsol, 17.0%; Isopropanol (isopropyl alcohol), 18.0%; Sodium Hydroxide Solution (30%), 6.5%; Refined Tall-Oil, 16.0%; Water, 17.0%. The Government Printing Office reports this solution as working entirely satisfactorily.

#### Graphic Arts—General

**Apparatus for Multicolor Printing With Lines of Force.** William C. Huebner. *United States Patent No. 2,408,143* (September 24, 1948). In printing apparatus, a movable member having image area permeable to electro lines of force and non-

image areas impermeable thereto, a member for supporting print receiving material between it and said movable member; means for inking said image areas while maintaining the non-image areas free of ink and comprising an ink discharge element located on one side of said movable member, means for supplying ink to said element, an attraction element located on the opposite side of said movable member, means for connecting said elements to a source of high potential electric energy to create a field of force with the lines of force thereof intercepted by the impermeable non-image areas but passing through the permeable image areas and acting to deposit ink on said image areas; and means for transferring the deposited ink from said image areas to said material and comprising a repulsion element operatively associated with said movable member and located on one side of said material, an attraction element operatively associated with said second member and located on the opposite side of said material, and means connecting said repulsion element and said last mentioned attraction element with a source of high potential electric energy to create a field of force in which the lines of force pass through the permeable inked image areas of said movable member and act to transfer the ink from said image areas to correlated areas of said material. *Official Gazette* 590, No. 4, September 24, 1948, pp. 613-14.

**\*Photosensitive Glass.** S. D. Stookey. *Industrial and Engineering Chemistry* 41, No. 4, April, 1949, pp. 855-861 (6 pages). Photosensitive glass, a new type of photographic medium, has reached the commercial stage. This material makes it possible to print colored photographic images within glass articles. The photographic process consists of two steps; exposure with ultra violet light through conventional negatives and development by heat treatment. Various colors may be produced. The image is three dimensional. Extremely fine grained images are formed. In fact practically no scattering of light occurs through such an image. A possible use is as a method of producing halftone screens.

#### Photography. Tone and Color Correction

**\*Color Correction Patents.** Frank Preucil. *National Lithographer* 56, No. 5, May, 1949, pp. 42-3 (2 pages). The author goes into detail on the Troland patent mentioned in the last article. He continues his discussion of other patents concerning color corrected separations including Hardy's of Interchemical Corporation, Carroll and Staud's of Eastman Kodak, Wilmann's of Ansco, and Gaspar's of Chromogen, Inc., British, French, and Italian patents. These patents cover

the use of two or more photographic emulsions on the same base.

**\*Lens and Camera Flare—How to Check for it and How to Prevent It.** George W. Jorgensen. *Research Progress* 1, No. 10, November-December, 1948, pp. 1, 2, 4 (3 pages); *Lithographer's Journal* 34, No. 1, April, 1949, p. 11 (1 page); *American Printer* 128, No. 4, April, 1949, pp. 48-49 (2 pages). Lens and camera flare are defined together with the troubles that usually identify them. The causes of the two general types of flare and how they can be checked or prevented are described.

**\*Diffraction and Halftone Screen Negative-Making.** Walter J. C. Hislop. *Process Engravers' Monthly* 56, No. 663, March, 1949, pp. 74, 77 (3 pages). A simple discussion of the theory of the glass screen and some practical procedures for its use.

**\*The Reproduction of Color Transparencies by Magenta Masking.** Martin Hephner. *Process Engravers' Monthly* 56, No. 663, March, 1949, pp. 77, 78 (2 pages). This is the second article on the use of magenta masking in England. The author discusses contact contrast reducing masks on transparencies and the use of red and green filter magenta masks in the camera.

**\*Color Correction Patents.** Frank Preucil. *National Lithographer* 56, No. 4, April, 1949, pp. 32, 33 (2 pages). The author reviews the first series on "Masking for Color Correction" and the current series to date on "Color Correction Patents" for the benefit of those people who missed earlier installments. The first series is now available in booklet form. He notes the interest foreign countries are beginning to take in masking for color correction to replace color etching by hand. The next patent in the second series was introduced and will be discussed next month.

**Halftone Screen for Use in the Manufacture of Printing Plates.** Walter S. Marx, Jr., assignor to Printing Arts Research Laboratories. *United States Patent No. 2,468,680* (April 26, 1949). A halftone screen adapted to use in a photographic reproduction process with an emulsion having an upper limit of light sensitivity of approximately 6,000 angstrom units and comprising, in combination, a sheet of material having transparency of over 80% to all light in the visible and ultra-violet ranges between 3,400 and 7,000 angstrom units, said sheet having lines thereon disposed in transversely intersecting relationship, and said lines being characterized by their substantially complete absorption of all light within the range of 4,000 to 6,000 angstrom units and a trans-

parency which ranges to more than 70% to the ultra-violet light between 3,400 and 4,000 angstrom units. *Official Gazette* 621, No. 4, April 26, 1949, p. 1247.

**New Color Instrument.** *American Ink Maker* 27, No. 4, April, 1949, p. 59. A simple device for integrating sources of illumination to aid in color matching was recently developed by Photo Research Corporation. Operating on a photo-electric principle, the instrument measures the color temperature of light sources. The instrument indicates the ratio of blue light to red light in degrees Kelvin.

#### Planographic Printing Processes

**\*Hi-Speed Processing Plate.** Robert E. Rossell. *National Lithographer* 56, No. 5, May, 1949, pp. 40, 60, (2 pages). A description of a pre-sensitized litho plate which decreases platemaking steps to two—exposing and gumming. The plate consists of a cellulose acetate film provided with a saponified surface film which is water receptive. A light sensitive diazo compound is incorporated in the surface film. On exposure, the diazo compound is converted into an ink receptive material for the image areas. The gumming operation removes the unexposed soluble diazo compound, and protects the non-image portions of the plate. With an arc light, exposure can be completed in 30 seconds or less, and a complete plate can be made within 3 minutes.

**\*Experience of "Passivity Process" for Zinc Plates.** William T. Holland. *Modern Lithographer and Offset Printer* 45, No. 3, March, 1949, pp. 45-6 (2 pages). Excellent results have been obtained with "passivated" zinc plates (such as Cronak). The plates develop out easily even at high relative humidity. The amount of dampening water on the press is decreased, as is the ink drying time. The bichromated-gum treatment works very well with such passivated plates.

**\*Report on Coates Deep-Etch Bi-Metal Plate.** *Modern Lithographer and Offset Printer* 45, No. 3, March, 1949, pp. 46-47 (2 pages). A brief review of the Coates Brothers' bi-metal plate (chromium on copper). This plate is similar to the IPI plate except that the base metal is copper, with chromium plated over the copper. It is claimed that the final cost of a Coates bi-metal plate equals that of a zinc deep-etch plate at runs of 200,000, and is cheaper than a zinc plate for runs of over 200,000.

**\*A New Lithoplate.** *British and Colonial Printer* 144, No. 1066, April 8, 1949, p. 264 (1 page). Algraphy Limited, of London and Leeds, have introduced an anodized aluminum litho plate called "Alcoat." The plates are given a very fine grain preceding

anodizing. Nitric or sulfuric acid is used as a counteretch. A somewhat higher Baume than normal is needed when an albumin coating is used. For deep-etch plates a saturated iron perchloride (ferric chloride) solution is used as a deep-etching solution. Fine (200-line) halftones can be printed on the new plate. The plates are highly desensitized, and only gum is used in the fountain solution. Very little dampening water is needed. It is possible either to add new work or to make deletions.

**\*Contact Angles—What They Are and What They Mean.** G. N. Martin. *National Lithographer* 56, No. 4, April, 1949, pp. 26-27 (2 pages); *Modern Lithography* 17, No. 4, April, 1949, p. 37-38 (2 pages). The application of wettability measurements as obtained by contact angle measurements to the study of the lithographic properties of metals is described. Some contact angle values are given to show the effect of alkali rinse, pre-etching, and surface treatments such as Cronak, on the wettability of albumin type litho plates. Good correlation between these values and press results has been obtained.

**\*Removal of Residual Albumin.** Karl Davis Robinson. *American Printer* 128, No. 4, April, 1949, pp. 47-49 (3 pages). This is a report on a paper presented by Dr. Paul J. Hartsuch of the Lithographic Technical Foundation at the meeting of the Technical Association of the Lithographic Industry, April 12-13. It has been proved that albumin plates, as usually made, have a thin film of "residual albumin" on the non-image areas of the plate. Desensitizing etches do not adhere well to such a film, and the plates are not desensitized well. Tests are described for determining the amount of this residual albumin film. Relative advantages of various combinations of pre-etching, and pre- and post-Cronak and Brunak for removal of this residual albumin are discussed. Pre-etching and treatment with ammonia after development will remove some of the residual albumin. However, the post-Cronak treatment on zinc and the post-Brunak treatment on aluminum have been proved the most effective. It is pointed out that there is no advantage to be gained by the use of post-Cronak or post-Brunak on deep-etch plates.

**Pressroom Problems in Offset Lithography.** Lithographic Technical Foundation Shop Manual No. 27, March, 1949, 61 pages, \$.75. This manual contains 18 units covering the various problems that can occur in offset press work. Explanation and prevention of common troubles is its object, including mechanical troubles,



and troubles arising from paper, ink, rollers, dampening water, plates and blankets.

**\*Counter-Etching.** *Research Progress* No. 11, January-February, 1949, pp. 1, 4 (2 pages). A photomicrograph of a typical brush bristle against a grained zinc plate shows that the tip of the bristle covers several of the grain peaks. This means that the bristles are too large to enter the valleys of the grain, and merely ride over the grain peaks. A counter-etching technique is suggested, consisting first of cleaning the plate under water with cotton or mollen. Then counter-etch is flowed over the plate and the plate rocked back and forth for about a minute, with no rubbing. Finally the plate is flushed with water and rubbed with cotton or mollen to remove any material loosened by the counter-etch. At no time is a bristle brush used during the counter-etching.

**Process for the Making of Printing Plates.** Kalle & Co. *French Patent No. 904,255*. A process for making zinc or aluminum printing plates using light sensitive diazo compounds without the addition of colloids.

**\*The Bi-Metal Plate for Offset** (In German). J. Roslows. *Fachhefte* No. 1, 1949, pp. 10-20 (11 pages). The article giving a survey of bi-metal plates for offset is based on a treatise by Mr. C. A. H. Elton of PATRA, England, which appeared in the official publication of the Dutch Institute for Graphic Technique. Thirteen methods are mentioned which can be arranged into four groups. (1) Methods where a metal is precipitated in the image part of the plate by chemical means. (2) Methods where a metal is deposited electrolytically in the image part of the plate. (3) The image is produced by etching through an electrolytically deposited thin metal layer. (4) Other methods. The advantages, as well as the disadvantages of each method, are discussed and a way of evaluating any particular process leading to the production of a bi-metal plate is given by the author.

#### Paper and Ink

**\*How to Determine PH Value of Paper.** *Research Progress* 1, No. 9, September-October, 1948, pp. 1-2 (2 pages); *National Lithographer* 56, No. 4, April, 1949, p. 38 (1 page); *Modern Lithography* 17, No. 4, April, 1949, pp. 33, 99 (2 pages). A new Research Bulletin being published by the Lithographic Technical Foundation discusses the possible chemical effects of paper and paper coatings on lithographic printing. Paper or coatings that are too alkaline may have a harmful effect on the printing plate and may cause ink drying trouble. Directions are given for testing coated and uncoated stocks to determine their

pH values. The importance of clean test tubes, beakers, and electrodes of the meter in making these tests is emphasized.

**Manufacture of Paper.** Kay Crabtree. *United States Patent 2,461,109* (February 8, 1949). In the seasoning of paper to eliminate curling and wavy characteristics, the paper as it leaves the machine is passed over a hollow "seasoning" drum through which is circulated a cooling liquid to chill its surface. *Bulletin of the Institute of Paper Chemistry* 19, No. 7, March, 1949, pp. 520-21.

**\*The Ink Dryograph.** Everett Carman. *American Ink Maker* 27, No. 4, April, 1949, pp. 30, 31, 59 (3 pages). The function of the Ink Dryograph is to measure the rate of drying of printing inks on paper. The design of this instrument and the principles it involves are explained and the procedure for its use described. The Ink Dryograph has been designed to test the drying of twenty four prints simultaneously and to test each print every thirty minutes for twenty-six hours.

**\*Development of Latex As A Paper Coating Adhesive.** E. K. Stilbert. *Paper Trade Journal* 128, No. 14, April 7, 1949, pp. 27-28 (2 pages). Of the many latices investigated for use as paper coating adhesives, to date only Dow Latex 512X has been found to have all of the properties required to make a latex suitable for paper coating. Some of the more important of these properties are listed. Dow Latex 512K is used in the wall-paper and wallboard industries as well as in the manufacture of off-machine coated printing papers. Through the use of this material improved pigment coated papers can be manufactured that can be printed by all printing processes with standard inks. The development of machine coated papers containing Dow Latex 512K has been slower because the process is more complicated and the evaluation of the coated paper is more difficult, however present results indicate this latex may be the answer to improved machine-coated papers also.

#### Lithography—General

**\*Introduce New Four-Color Dry Offset Press.** *Modern Lithography* 17, No. 4, April, 1949, pp. 90-91 (2 pages). A new four-color offset press, designed to use high etch relief, dry offset plates, is being introduced by Hires, Castner and Harris, Inc., Philadelphia, Pa. The press is a combination web- and sheet-fed. The paper feeds from a roll and is sheeted before entering the printing units. Paper up to 41" wide can be printed with sheets 23" to 38" long. Each plate cylinder can be moved backward, forward, or sideways to secure register. Plates for the press are .032" magnesium.

The design is applied with cold top enamel. After development the plate is given several "bites" with nitric acid, until the non-image areas are etched about .015". Screens up to 150 line can be used.

**\*Offset Rubber Blankets.** A. G. Hope. *Paper and Print* 22, No. 1, Spring, 1949, pp. 76, 77 (2 pages). Maintaining the offset rubber blanket in the condition which is most conducive to good receptivity and transfer of the ink film from the plate to the paper is most important for good reproduction, especially with coated paper printing. Great care should be used in selection of a blanket wash as some solvents are detrimental to the ingredients of which the blanket is made and may cause tackiness. With coated papers it is important to select a paper with adequate resistance to the moisture film on the rubber blankets used. An enamel type of coated paper has been specially designed for the lithographic process. It is most desirable for clear, sharp, and faithful reproduction. An alternative type of letterpress coated paper is available which may be utilized for short runs but this paper does not possess the waterproof characteristics necessary to the offset method of reproduction.

**\*Bichromate in the Grainer.** *Research Progress* 1, No. 10, November-December, 1949, p. 3 (1 page). A two per cent solution of sodium bichromate has been found useful in the grainer for the prevention of the oxidation of zinc and aluminum plates, and for retarding the rusting of steel marbles. Ammonium bichromate should not be substituted for sodium bichromate. Sodium bichromate does not protect well in the presence of trisodium phosphate. Plates are given a preliminary graining with trisodium phosphate, then the marbles are dumped and the tubs and marbles washed thoroughly with water. Then the graining is completed with the 2% sodium bichromate solution.

#### Graphic Arts—General

**\*New Color Measurer of General Aniline Calculates Values in 2½ minutes.** *Paint, Oil, and Chemical Review* 112, No. 8, April 14, 1949, p. 41; *Instruments* 22, No. 4, April, 1949, pp. 329-30 (2 pages). A new color measuring device has been announced called the General Aniline-Librascope Tristimulus Integrator. This instrument is designed for use with the Hardy General Electric Spectrophotometer. It analyzes the reading of the spectrophotometer, correcting it for wave length distribution of the light used, and the wave length response of the average eye, to give three numbers, known as tristimulus values, which are a unique specification of the color of the sample. Calculations require only 2½ minutes.★





There's insurance against down time in a dependable, Harris Deep Etch plate. The chemicals in the Harris Deep Etch Process are balanced to work harmoniously together for trouble-free images. It's less expensive in the long run.

Use Hidensity Coating for holding the true shape of the finest line or halftone dot—Higravity Coating for average production and convenient handling. Harris Deep Etch is easier to operate than you may think.

*Your dealer can supply a Harris Deep Etch kit for trial*

## Harris Litho-Chemicals

HARRIS-SEYBOLD COMPANY • CHEMICAL DIVISION • CLEVELAND 5, OHIO

AKRON ..... Metzger Supply Company  
ATLANTA ..... Harris-Seybold Company  
BALTIMORE ..... Roberts & Porter, Inc.  
BOSTON ..... Roberts & Porter, Inc.  
CHICAGO ..... Roberts & Porter, Inc.  
CINCINNATI ..... Roberts & Porter, Inc.  
DENVER ..... A. F. Heinson

DALLAS ..... Harris-Seybold Company  
DETROIT ..... Roberts & Porter, Inc.  
LOS ANGELES ..... California Ink Company  
MONTREAL ..... W. E. Booth Company  
NEW YORK CITY ..... Roberts & Porter, Inc.  
PORTLAND ..... California Ink Company

SAN FRANCISCO ..... California Ink Company  
SALT LAKE CITY ..... California Ink Company  
SEATTLE ..... California Ink Company  
TORONTO ..... W. E. Booth Company  
VANCOUVER ..... Dominion Printing Ink & Color Company, Ltd.

### Announce Plans for NAPL Convention-Exhibit

**THE** most complete litho show under one roof, for plant owners, superintendents, foremen, craftsmen, production men, and buyers of lithography," is the way the coming convention and exposition of the National Assn. of Photo-Lithographers is described in a recent announcement. The convention is to be held Wednesday through Saturday, October 19-22, 1949, at Hotel Statler, New York.

Over 60 exhibit booths have been arranged to show the newest features of lithographic equipment, sup-

plies and services. In addition, convention speakers will cover the general topics of new equipment, labor relations, selling lithography, copy preparation, costs in lithography, tomorrow's business, training foremen, and technical subjects.

Room reservations may be made direct with the hotel, and other information is available from Walter E. Soderstrom, executive vice president, or William J. Stevens, executive secretary, of the NAPL, at 317 West 45 St., New York 19.

### Settle Strike, Other Agreements

A five week strike of about 58 employees of the Polygraphic Co. of America, North Bennington, Vt., was settled May 11; the company reported. Employees were represented by the Amalgamated Lithographers of America (CIO). The agreement provides for a \$5 per week increase across the board for all employees, \$1.50 per week per employee (to be increased to \$2 January 1, 1950) for a sickness and accident fund; and a premium for night shift work of \$7 for journeymen and \$4 for general help.

In Cincinnati a union agreement was reached providing for increases as follows: \$5 per week to all workers with a scale rate of \$60 per week or more, \$3 per week for those less than \$60, and \$1 per week increase in the amount already paid by employers for a welfare fund (100 percent increase.) The pay increases range from 8¢ to 14¢ per hour.

Cleveland lithographers agreed with the union to an increase of 7½ percent of the minimum wage scale for the classification of each employee. A welfare plan was agreed upon with employers paying \$2 per

week per employee. The contract runs for two years from May 1, with a reopening for basic wage rates at the end of one year.

Boston area employers signed a contract recently providing for a 36¼ hour week, 11 paid holidays, two weeks vacations after one year and one day for each five weeks of work, a 21¢ per hour premium for night shift work and other items. This was changed very little from an ALA contract in effect during the past year in one firm in Boston.

### Paper Prices Inch Downward

Prices of offset papers, and offset coateds within the last month have moved downward, marking the first movement in this direction since before the wartime paper shortage. According to the *Wall Street Journal*, most grades of paper are coming down in price as a result of lessened consumer buying, and increased competition among paper mills.

Inquiry among lithographers and paper merchants in the New York area late in May showed that offset papers were now selling for about five percent less than several weeks ago, whether in carload, cases, 10,000

or 5,000 pound quantities. For instance one firm reported paying \$15.90 (per 100 lb.) for No. 1 offset coated stock in carload lots. This stock formerly cost \$17.00. In 5,000 lb. lots prices were down from \$18.55 to \$17.85.

A paper merchant said that prices of top grade offset coateds were holding somewhat more firm than those of offset and other papers.

There is usually a slack in paper consumption during the summer months, with normal business retarded somewhat, and vacations contributing. In view of this, paper firms did not expect any reversal of the price trend. No predictions for fall were made.

### Lanchantin Joins Phila. Firm

A. C. Lanchantin, for several years a member of the labor relations and personnel staff of Lithographers National Assn., New York, on May 9 joined Graphic Arts, Inc., Philadelphia lithographing firm, as a production executive. Prior to joining LNA, Mr. Lanchantin held production positions with J. C. Hall Co., Pawtucket, R. I., and previously with several New York firms.

### Announce 1950 MASA Meeting

The 1950 convention of the Mail Advertising Service Assn., is to be held September 30 to October 3, 1950, at the Hotel Roosevelt, New York, it was announced in May. The 1949 convention is to be September 17-20 at the Congress Hotel, Chicago.

### ALA Convention Is Sept. 19

The annual convention of the Amalgamated Lithographers of America is planned for September 19 at the St. Paul Hotel, St. Paul, Minn., the union announced.

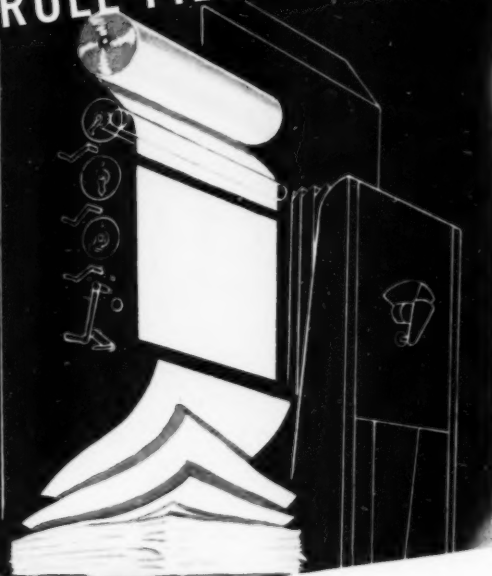
# CHEMCO

*Meets All Demands for  
Accuracy in Offset Work*

EASY-TO-SET CONTROLS  
SPEED CAMERA OPERATION

GREATER SPEED  
WITH ROLL FILM

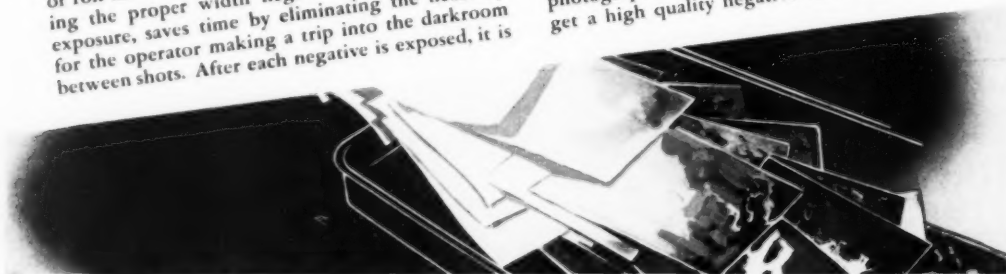
## OFFSET TYPE ROLL FILM CAMERA



Speed, flexibility and a constantly increasing excellence in technical processing for reproduction are strong selling points of the offset process. Offset photographers find that the Chemco Offset Camera enables them to step up negative production while improving the quality of their negatives. The film magazine, loaded with three widths of film, saves time in shooting copy in a wide range of sizes. Use of roll film with simple crank controls for advancing the proper width negative into position for exposure, saves time by eliminating the necessity for the operator making a trip into the darkroom between shots. After each negative is exposed, it is

dropped into a light tight box and the operator proceeds with the next shot... All without requiring him to leave the front of the camera. Chemco's simplified focusing system positively sizes copy correctly, making it unnecessary for the operator to check his sizes on the ground glass. The Chemco stop rationer settings automatically compensate aperture size for bellows extension.

Chemco Roll Film has a wide exposure range and extreme sensitivity to copy values, giving the photographer an added advantage in his effort to get a high quality negative on the first shot.



### CHEMCO PHOTOPRODUCTS COMPANY, INC.

Factory and General Offices—Glen Cove, New York

BRANCHES: NEW YORK • CHICAGO • DETROIT  
NEW ORLEANS • BOSTON • ATLANTA • DALLAS

### **\$3 to \$5 Chicago Wage Rise**

Chicago union shop employers, acting through the Chicago Lithographers Association, reached agreement with Local 4, A.L.A. on a new contract granting wage increases effective May 1. The union had asked for a \$7 a week raise across the board and accepted an increase of \$5 per week for all craftsmen earning \$55 or over, and a \$3 increase for those receiving under \$55. The employers also agreed to increase their payments into the union's welfare fund \$1 per week per employee, bringing their total contribution to \$2, as asked by the union. No other fringe matters were involved, Cecil Pickard, vice president of Newman-Rudolph Lithographing Co., and president of the Lithographers Association, said. About 3,000 Chicago lithographic craftsmen will benefit by the new wage scale, he added.

### **Report Chicago Business Slowing**

Business is "not so good" in Chicago, according to various lithographers questioned there. None of them displayed any enthusiasm or optimism as to prospects for improvement in the immediate future. In general they indicated that until Congress takes some definite stand on taxes, Taft-Hartley and other matters of concern to the national economy business can only mark time.

The "spotty" situation is emphasized by the fact that some large plants are still working double shifts and even doing some Saturday and Sunday work while, at the same time layoffs have been under way in other Chicago plants since early last January.

One small shop operator reported a steady stream of applicants for work, but most of the inquirers, he said, are men of limited experience or inadequate training who were first to suffer when working staffs were cut. That there is, however, an active market for skilled offset craftsmen is indicated by numerous and frequent newspaper want ads seeking high class workers, with emphasis on experience.

Lithographers who have been handling routine jobs for years report

that customers are revising and reducing their standing orders from month to month and that other backlogs are disappearing. New business, they all agree, is becoming harder to find. One well known industry figure remarked, in discussing the problem, "If we just beat the bushes hard enough, we ought to get a fair share of whatever printing business is available."

### **Oppose Tax on Printing**

Illinois printers, lithographers, suppliers and the unions have joined forces to oppose passage by the Illinois legislature of a pending statute which would impose a 2 percent tax on service occupations and trades, including printing in all its phases.

As far as the printing industry is involved, it is charged, the bill seeks to do by indirection what the Illinois Supreme Court has ruled cannot be done by the state sales tax, because that decision recognized printing as a service occupation, not subject to a sales tax.

Opposition to the measure has been led by the Graphic Arts Assn. of Illinois in a series of mass meetings in Chicago and downstate communities. Climaxing this effort was a hearing before the legislative committee in the lower house chamber at the capitol in Springfield, May 24, at which more than 100 spokesmen for the graphic arts appeared.

### **Fistere Heads Mallinckrodt**

Edward Mallinckrodt, chairman of the board of Mallinckrodt Chemical Works, announced May 19 the election of Joseph Fistere, vice-president and director of the company, as president, to succeed the late Arthur C. Boylston, who had been president since 1941 and died on May 10th. Mr. Fistere is the fourth president of the Mallinckrodt Chemical Works, which was founded by Mr. Edward Mallinckrodt, Sr., in 1867.

Born in New York City in 1895, Mr. Fistere is a graduate of Cornell University. He joined the company in 1942 after twenty years of sales and management experience with the National Aniline Division, Allied Chemical and Dye Corporation.

### **Levey to Offer Aller Plate**

The Frederick H. Levey Co., New York, division of Columbian Carbon Co., has obtained rights in the U.S. for the Aller bi-metal lithographic plate, it became known in May. The plate, developed in Denmark, and now being used in Europe, has a stainless steel base, coated with copper in the image areas. Either positives or negatives may be used in the process. Plans for distributing the plate in this country are not complete, a Levey spokesman said, but are being worked out. In the meantime, several lithographing firms are experimenting with the plates under commercial plant conditions.

### **George Speaks at Carnegie**

A discussion of "Multi-Metal Plates" for lithography was given by Dr. Anthony George of Sinclair & Valentine Co., New York, at the Carnegie Printers' Reunion May 20 at Carnegie Tech, Pittsburgh. Dr. George is chief chemist of the plate-making research department of Sinclair & Valentine, and was formerly with the Lithographic Technical Foundation, at which time he aided in the development of a line of deep etch materials. At S & V he has developed a simplified method of treating multi-metal plates for long run lithography, the company says.

### **230 Graduate at Chicago**

Graduation exercises for the 1949 class at the Chicago Lithographic Institute were to be held June 10 at Glessner House, Manager Wm. O. Morgan announced last month. A total of 230 certificates were to be awarded for completion of the 1- and 2-year courses, this being 50 more than were granted last year. President B. E. Callahan of the Institute board was to preside at the brief and simple graduation ceremonies, Mr. Morgan said. Weather permitting, the affair was to be staged outdoors in the Glessner House court yard. Total enrollment at the Institute the past year was 330, Mr. Morgan said, so that he is looking forward to about 100 old students at the opening of the Institute's next term in the fall.



JOHN M. PALMER



WALTER J. ASH



HERBERT ZIPFRODT



ALFRED B. RODE, JR.

#### POPAI Officers

Officers elected by the Point of Purchase Advertising Institute last month are John M. Palmer, Palmer Associates, New York, president; Walter J. Ash, Consolidated Lithographing Corp., Brooklyn, first vice president; Herbert Zipfrod, Zipfrod, Inc., Chicago, second vice president; and Alfred B. Rode, Jr., Rode & Brand, New York, treasurer. J. Kingsley Gould continues as executive secretary. Five thousand persons attended the POPAI symposium in New York in April. (Complete story, ML, May, pg. 97.)



J. KINGSLEY GOULD

#### Lithographers at Pkg. Show

Many lithographers attended the packaging conference and exposition held at Convention Hall, Atlantic City, N. J., May 10-13, and a number of lithographing firms, in the label and packaging fields, exhibited their products at the exposition. The importance of the package as a "point-of-sale" advertisement emerged at the sessions as one of the most salient points of the conference.

Almost every product marketed is now appearing on counters and shelves in package form, it was pointed out, and a great many of them depend upon impulse buying. This, of course, places great stress on the package design and color. Among items mentioned as important in package design were these: have space on the package where a price may be written or stamped on; and

design packages so they appeal to shoppers when they are placed on shelves or counters below eye level as well as at eye level.

Emphasis was given to problems of cutting expenses and stimulating sales in the present slowing markets and times of increasing costs.

Exhibitors at this year's show numbered 215, displaying packages, raw materials, labels, displays, inks, and many types of machinery.

#### Stecher Advances McCoy

W. Bayard McCoy, formerly sales promotion manager of the Rochester division of Stecher-Traung Lithograph Corp., has been appointed sales manager of that division. Frederick C. Herzog, formerly in the post, retired after 44 years with the company. Mr. McCoy joined the firm in 1934.

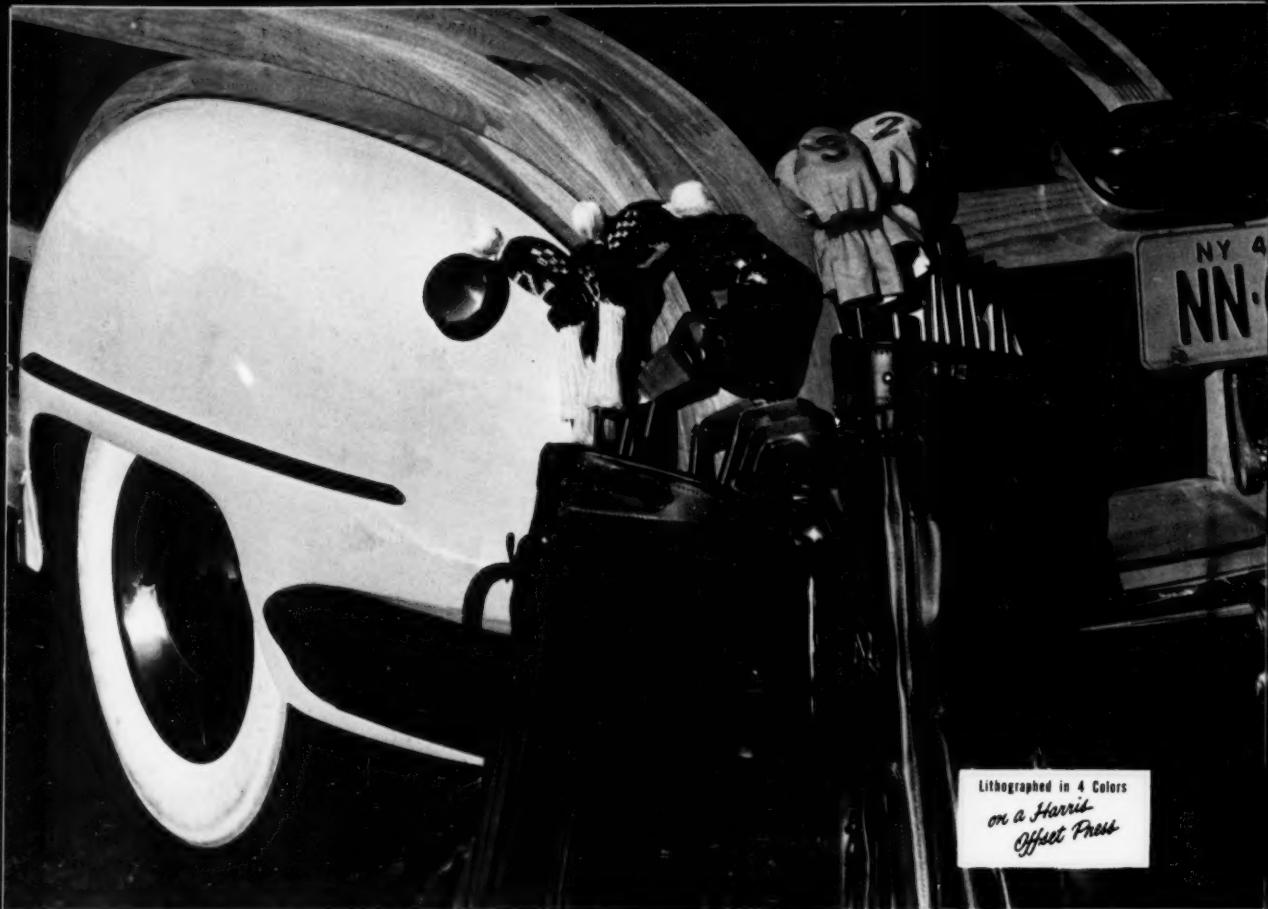
#### Changes at American Can

Dudley W. Figgis, who has been president of American Can Co. since 1943, recently was named chairman of the board, following the retirement of Maurice J. Sullivan as the company's chief executive officer. Mr. Sullivan will continue as a director and a member of the company's executive committee. Carl H. Black, who was executive vice-president, was elected president. William C. Stolk, vice-president in charge of sales, was elected executive vice-president, to succeed Mr. Black.

#### Ideal Roller Appoints Salesman

Harrison D. Bergin recently joined Ideal Roller & Mfg. Co., and will represent the firm in the New York area. E. B. Davis, vice president, announced.





Lithographed in 4 Colors

*on a Harris  
Offset Press*

TOWN AND COUNTRY. COURTESY CHRYSLER CORP., GOLF EQUIPMENT, A. G. SPALDING & BROS.—DIRECT-COLOR PHOTOGRAPH BY VICTOR KEPPLER, NEW YORK CITY

## approaching the long green

Thinking about taking the afternoon off?

Will it be the country club . . . a sport goods shop . . . or an auto showroom?

Even if the above scene only causes you to sigh and make a mental note to go Saturday, color should get a great deal of credit. Lifelike color dramatizes a scene. Color puts "yearn" in a picture. Color helps lead men and women into top markets.

If it is top markets and the "long green" you're approaching, four-color offset lithography can supply the top-quality reproduction that top-quality products

deserve. Offset offers high fidelity of color, the freedom to use paper stocks of exclusive texture, and extra elbow room for elaborate selling pieces.

Offset lithography has other advantages for sales promotion in all markets—from mass to exclusive. That's why you should read the message on the next page about getting "a better run for your money".

**ATTENTION LITHOGRAPHERS**—This insert is appearing in advertising trade journals which, combined, will be read by approximately 50,000 buyers of printed materials. In this way, Harris is telling prospects of yours about the new Harris movie "A Better Run for Your Money" . . . what it is . . . why they should see it . . . and how they can see it.

It's a movie that packs quite a bit of lithographic sales punch. Better still, it is being made available, at no cost to you, for showings by you to your customers. Write today for full particulars. Harris-Seybold Company, Cleveland 5, Ohio.

**HARRIS-SEYBOLD COMPANY**

*Manufacturers of Harris Offset Presses*



—if you write the  
sales promotion plan...

—if you create the  
printed materials...



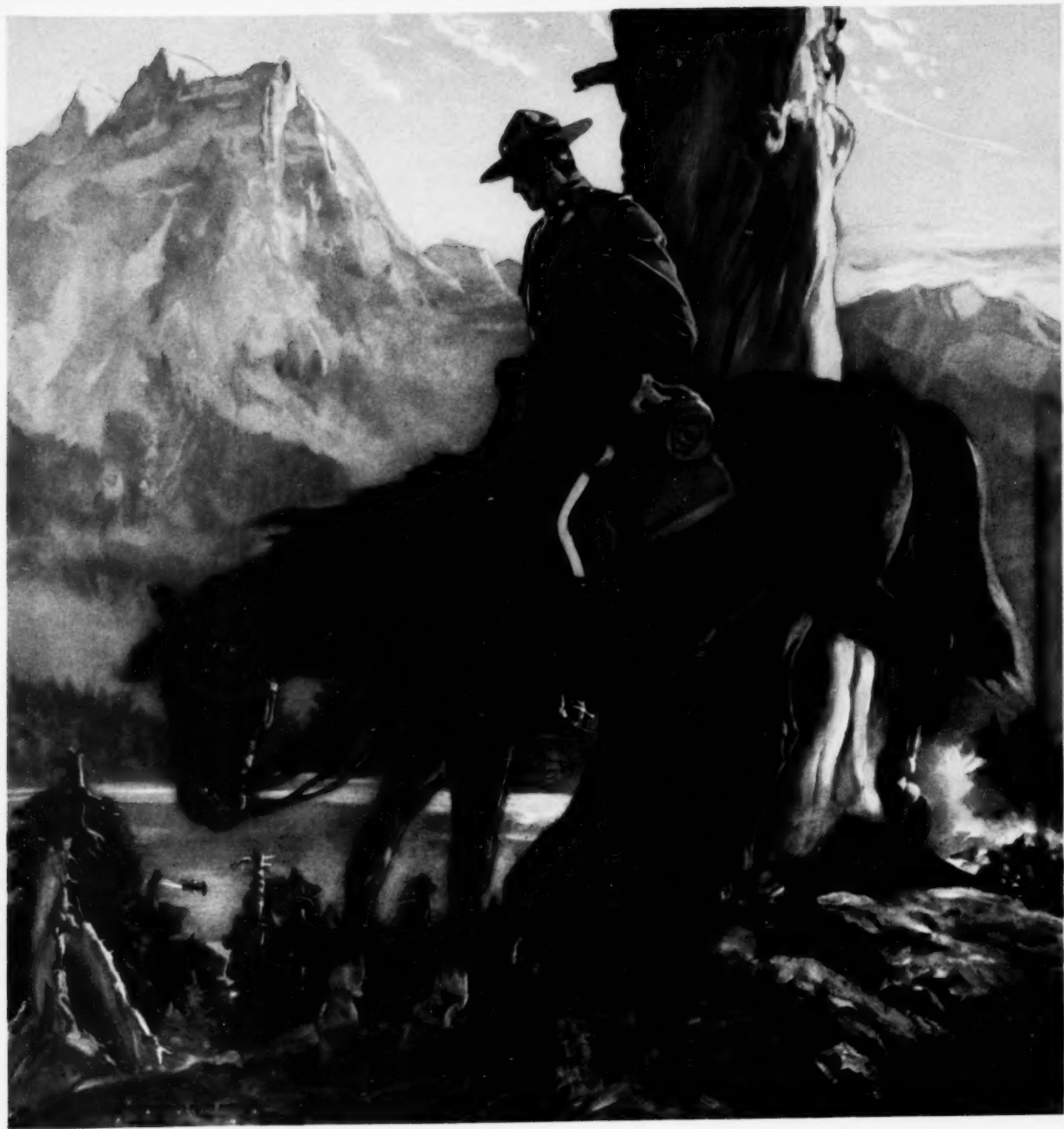
—or... if you figure  
budgets and bills

See and hear



## "a better run for your money"

a new Harris movie . . . entitled "A Better Run for Your Money"  
... shows and tells why, dollar for dollar, lithography  
puts more sales punch into printed messages. Arrange now with your  
lithographer for a showing to your own department, club  
or association—or write us direct. Harris-Seybold Company,  
General Offices, Cleveland 5, Ohio.



NORTHWEST  
PEDIGREED  
PAPERS

*Always make good printing better*

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

NORTHWEST BOND  
 NORTHWEST LEDGER  
 NORTHWEST Mimeo BOND  
 NORTHWEST OFFSET  
 NORTHWEST INDEX BRISTOL  
 NORTHWEST POST CARD  
 KLO-KAY BOOK

KLO-KAY LABEL

*Printing Papers*

MOUNTIE LABEL  
 MOUNTIE BOOK  
 MOUNTIE OFFSET  
 MOUNTIE TEXT  
 CARLTON BOND  
 CARLTON LEDGER  
 CARLTON MIMEOGRAPH  
 CARLTON DUPLICATOR  
 NORTH STAR WRITING  
 POSTER

*Envelope Papers*

NORTEX WHITE  
 NORTEX BUFF  
 NORTEX GRAY  
 MOUNTIE  
 CARLTON

*Converting Papers*

PAPETERIES  
 DRAWING  
 ADDING MACHINE  
 REGISTER  
 LINING  
 GUMMING  
 COATING RAW STOCK  
 CUP PAPER



THE  
*Northwest*  
 PAPER COMPANY  
 CLOQUET, MINNESOTA

*Sales Offices*

CHICAGO 6  
 20 N. WACKER DRIVE  
 MINNEAPOLIS 2  
 FOSHAY TOWER  
 ST. LOUIS 3  
 SHELL BUILDING

NORTHWEST PEDIGREED PAPERS ALWAYS MAKE GOOD PRINTING BETTER

### Engelmann Joins Sleight



William H. Engelmann (above) recently joined Sleight Metallic Ink Companies, as southern sales manager. L. W. Hraback, president announced Mr. Engelmann's temporary office is at 3333 N. Charles St., Baltimore. He was formerly with Fuchs & Lang Div. as western sales manager in Chicago, and prior to that was located in Baltimore for the same firm. He was with F & L for 33 years. He left the ink field three years ago.

### Extra Harris Dividend

The Harris-Seybold Co., Cleveland, on May 20 voted a year-end dividend of \$1 a share in addition to the quarterly dividend of 35 cents on common stock. The usual dividend of \$1.25 a share was declared on preferred, all payable June 24 to stock of record June 14.

This makes \$2.60 a share in cash in addition to a 10 per cent stock dividend paid in the 12 months ending June 30 and compares with \$1.30 paid in cash for the fiscal period ended June 30, 1948.

For the nine month period ended March 31, Harris-Seybold reported gross sales of \$14,863,258, which compared with 13,892,897 a year ago. Net profit was given as \$1,765,202 or \$11.04 a common share, compared with \$1,681,538 or \$10.50 a share last year. The net by quarters has increased steadily. In the September quarter it was \$546,540, increased to \$578,520 in the December 31 period and for the three months ended March 31 the figure was \$640,142 or \$4.02 a share.

For the fiscal year ended June 30,

1948, shipments reached \$20,152,729, nearly 70 per cent more than the year before. Net profit was \$2,484,656, equal to \$15.66 a share or two and a half times the \$6.47 a share reported in the 1947 fiscal year.

### Plan Train to PIA Meeting

A special train from the East to Los Angeles is being arranged for the annual convention of the Printing Industry of America, to be held at the Biltmore Hotel, Los Angeles, November 13-17. PIA has announced. A folder giving complete information on this and other plans was distributed to the trade during May. Details of the program have not been announced.

### Robinsons Tour Europe

Benjamin Robinson, general counsel, Amalgamated Lithographers of America, International, and Mrs. Robinson, left the latter part of April on the *S. S. Stockholm* for a tour of Europe. They were to remain there several weeks.

### Heads Howard Eastern Office



Joseph A. Cobey (above) has been named eastern sales manager for Howard Paper Mills, Inc., with offices in the Empire State Building, New York, the company announced. He joined the organization in 1920, and in the early 1940s was purchasing agent for Aetna Paper Co., Dayton. Later Aetna, Maxwell Paper Co., Howard Paper Co., and Dayton Envelope Co. were made divisions of a single corporation, Howard Paper Mills, Inc., and Mr. Cobey became secretary of the combined operation. He retains his position of secretary in addition to the new post which includes New England and the Atlantic Coast.

## STONE AGE STUFF



"Now, Copley, we have arranged to transfer your group insurance policy, have filed legal papers with the state unemployment agency, have made a final report to the Social Security Bureau, have had our legal department clear the papers on your hospitalization, sick and welfare benefits, have pro-rated your vacation pay on the fiscal year basis, and have dispatched registered notices to the union. You're fired!"



Prominent Users of Strathmore Letterhead Papers: No. 83 of a Series.



San Francisco's original Palace Hotel, built in 1875, installed electric clocks and air conditioning in an era when such refinements were practically unknown. The modern Palace is equally insistent upon quality in all things.



*The Palace Hotel*  
SAN FRANCISCO 18

## **The PALACE HOTEL**

**uses Strathmore**

Gold Rush millionaires and international luminaries were the earliest patrons of the Palace, San Francisco's fabulous hotel. Emperors and presidents invariably stayed at the Palace, since it offered the finest of everything. Its founder had bought a factory to assure furnishings made to his exacting specifications. Carpeting for the lobby had been specially woven in France. Travelers marveled at the carriage entrance which swept magnificently through the hotel.

Continuing its traditional insistence on quality, the modern Palace Hotel uses Strathmore paper for its letterhead...as do many long-established firms with reputations to maintain.

It may be wise to re-examine your present letterhead. Does it adequately express your business? Make sure your correspondents receive the best possible impression...specify a Strathmore letterhead paper.

*Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Bond, Strathmore Writing.*

# STRATHMORE

MAKERS  
OF FINE  
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

## *Strathmore*

### **ADVERTISEMENTS**

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

*This series appears in:*

**TIME**

**NEWSWEEK**

**UNITED STATES NEWS**

**BUSINESS WEEK**

**ADVERTISING & SELLING**

**PRINTERS' INK**

**SALES MANAGEMENT**

## Law Suit on Halftone Process

A law suit involving the Fluorographic Process and the Kemart Process of halftone reproduction is now pending before the U. S. District Court, Los Angeles, according to an announcement released in May by the Printing Arts Research Laboratories, Inc., Santa Barbara, Calif. The company has filed suit against the Kemart Corp., San Francisco, charging the latter firm with contributory infringement of the Marx patent No. 2,191,939, owned by the Printing Arts Research Laboratories. According to the Printing Arts firm, "it appears that any maker of halftone negatives from wash drawings by the Kemart process is liable to suit for direct infringement" of the above patent.

The Kemart Corp., is charged with infringement in "furnishing to its licensees such equipment and supplies as a special purple lamp and a special illustration board, and a so-called neutralizer with the intent that they should be used in direct infringement of such patent."

Some time ago, the Kemart Corporation sought an injunction to restrain Printing Arts Research Laboratories, Inc. from notifying or suing Kemart licensees with respect to their operations being direct in-

## McCandlish Winner

The sketch which won the \$1,000 first prize in the annual McCandlish Awards poster contest is shown (right.) L. to R. are judges Carl Paulson, artist; Edward Graham, J. Walter Thompson Co.; Mark B. Seelen, Outdoor Advertising, Inc.; Henry Gorski, P. Ballantine & Sons; and Lester Beall, artist. The sketch is by Robert Held, Philadelphia artist, and was selected from 600 entries. Other winners were:



second—W. G. Hibble, Boston; third—Norman T. White, Baltimore. Awards sponsored by McCandlish Lithograph Corp., Philadelphia, were announced by A. R. McCandlish, president.

fringements of the Marx patent. Such injunction was denied on March 28, 1949, according to Printing Arts.

The process of the Marx patent is the one wherein screen pattern is eliminated from the highlight areas of a highlight halftone negative, by means of ultra-violet light, in a supplemental exposure or exposures of the negative to a drawing having an absorbent of ultra-violet light mixed with its pigment.

In this connection W. J. Pensinger, vice-president of Printing Arts Research Laboratories, Inc., said, "When it is legally advisable, we shall put any Kemart licensee on notice with respect to its infringe-

ment of our patent. A suit for direct infringement will be instituted against a Kemart licensee soon."

## Clement Controls Pacific Press

J. W. Clement Co. of Buffalo has acquired control of Pacific Press, Inc., big Los Angeles printing and lithographing firm, by buying Woodworth B. Clum's one-third interest. The price was not revealed.

The transaction gives the Clement Company a 51 per cent interest in the firm. Time, Inc., and a group of local stockholders own the other 49 per cent.

Mr. Clum resigned as president and was succeeded by John D. Taylor, head of the Buffalo firm. Mr. Clum will remain as a director.

Purchase of the Los Angeles firm expands interests of the Clement company, which already has plants in Buffalo, New York and Detroit.



## Chicago Class Visits Miehle

Two lithography classes (above) from the Chicago Lithographic Institute recently spent an evening visiting the factory and offices of the Miehle Printing Press and Mfg. Co., Chicago. Over 50 men, including Miehle personnel, had dinner at the plant, toured the factory, saw the Miehle offset sound movie, and a Miehle #61 four-color offset press in operation, and heard

talks by Paul Twyman, Miehle assistant sales manager, R. S. Grau, chief of Miehle's Offset Engineering staff, and R. Berend, supervisor of production planning. The school group was in charge of Ernest Kargee and represented both the intensive course in lithography and the evening survey course. Besides men from all parts of the United States, the membership of the classes included two from Canada and one from Hawaii.

## Crocker Mails Calendar

A mid-year calendar, featuring a lithographed art reproduction in full color, was distributed during May by Crocker-Union Div., H. S. Crocker Co., San Bruno, Calif. The 22 x 16" illustration, mounted on heavy board, shows "Le Marche Aux Fleurs" by Gladys Lloyd Robinson (wife of Edward G. Robinson), and the subject is a Paris flower shop.

## Joins L.A. Advertising Firm

Joseph Lefton, formerly with Tichenor, Ellis & Costello, lithographing firm of Los Angeles, recently joined David Olen Advertising, that city.



## ST. REGIS QUALITY FOR IMPRESSIONS THAT COUNT

These St. Regis de luxe coated papers are *pressroom tested*. Their plasticized coating imparts a uniform density to the printing surface that assures clean reproduction of each dot of heavy as well as light tone value. The continuous film of printing surface eliminates "dusting" when printing and cutting, and cracking in folding.

Such high-specification papers are made possible because of the sound integration of St. Regis' strategically-located timber holdings and its seven modern paper mills. Precisely the right pulp is available for each type of paper product, and every product can be uniformly manufactured under conditions which make possible the finest quality at economy levels. The St. Regis line includes enamel book, machine coated, uncoated book, groundwood, mimeograph and specialty papers.

★

Write to one of the St. Regis Sales Offices listed below for your copies of the demonstrators, swatch books and end-use samples.

PRINTING, PUBLICATION AND CONVERTING  
PAPER DIVISION

SALES SUBSIDIARY OF ST. REGIS PAPER COMPANY

### ST. REGIS SALES CORPORATION

230 PARK AVENUE  
230 N. MICHIGAN AVENUE  
318 MARTIN BROWN BLDG.

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### Says Shops Run by Guess

The lithographing industry is operating largely by guesswork, as far as costs and production standards are concerned, declared Walter E. Soderstrom, in addressing the Young Lithographers Assn. of New York, May 18. Mr. Soderstrom, executive vice president of the National Assn. of Photo-Lithographers, spoke before the YLA at the New York Advertising Club, and discussed present day costs in lithography. With the exception of a number of well-managed plants, Mr. Soderstrom said that most lithographic management knows little of what it actually costs to operate various items of equipment, or to perform various steps in the process.

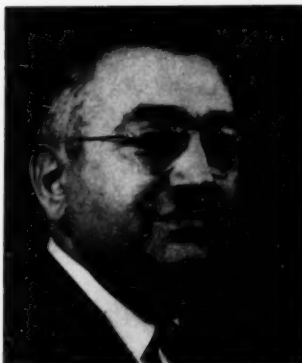
In today's conditions of increased competition, increased payrolls, less production time, and in some cases diminishing markets, he warned that it is of utmost importance to know costs, and operate on a sound basis with proper selling prices. Management should have its staff sold on its management as being sound, and salesmen should know, when they quote a price, that it is based on sound costs, so that they can stand by it with confidence.

"The buyer is now in the saddle, but there is still a lot of very bad selling," he said.

Charles Roberts, Brett Lithograph Co., YLA president, presided, and announced that this was the group's last meeting until October. About 40 attended the dinner affair.

### Plant Maintenance Show

The first Plant Maintenance Show, and exposition devoted exclusively to cost reduction through improved installation, operation and maintenance of equipment and services in factories, warehouses and other plants, will be held in the Auditorium, Cleveland, January 16-19, 1950, it was announced by Clapp & Poliak 350 5th Ave., New York, exposition management firm. Concurrently with the show, a four-day conference on plant maintenance methods will be held with L. C. Morrow, editor, Factory Management & Maintenance, as general chairman.



### Changes at Rossotti Litho

Lucas D. Bella (above), was elected to the board of directors of Rossotti Lithographing Co., Inc., during May. Alfred F. Rossotti and Charles C. Rossotti of the company, announced Mr. Bella, a resident of Teaneck, N. J., has been connected with the lithographic industry for 30 years and has been a member of the Rossotti organization since 1930. He will retain his present office as Vice-President of the North Bergen Company (held since 1946) but has assumed the additional duties of technical consultant to Rossotti subsidiary plants in San Francisco, and Tampa, Florida.

Other personnel changes announced by the company were: George S. Hubbard, Chicago division sales manager, elected to the board; Philip Papin, appointed resident manager of Rossotti West Coast Lithographing Corp's San Francisco plant; W. M. Zemp to manager, Rossotti Florida Lithograph Corp., Tampa plant; Paul J. Shilling, to eastern division sales manager; and John Tobia, and Thomas F. Sanicola, appointed field sales managers.



### Honored for Europe Aid

H. A. Porter (right), vice president of The Harris Seybold Co., Cleveland, is shown receiving a Certificate of Appreciation from Lee Augustine, vice president of The Printing Machinery Co., of Cincinnati, in recognition of Mr. Porter's support of a campaign of American printers and lithographers to assist needy fellow workers in Europe.

The certificate was issued by the Printers' and Lithographers' International Relief Committee, which was organized to solicit contributions from the graphic arts industry in the U. S. The committee is still receiving contributions, at Box 1422, Cincinnati.

### PIA Research Group Meets

The Research and Engineering Committee of Printing Industry of America, including representatives of fields related to printing, will hold its first session at Saginaw, Michigan, June 23 and 24. Frank Pfeiffer of Reynolds & Reynolds, Dayton, Ohio, will be the chairman.

It is expected that the first project of the committee, to be considered at the Saginaw meeting, will be the publication of a preliminary report on graphic arts research projects now being undertaken by various groups. This is expected to enable the committee to evaluate present work and also determine where emphasis should be placed.

The new committee set-up is a result of studies carried on by the Research Coordinating Sub-Committee of which Joseph Chanko of the Conde Nast Press, Greenwich, Connecticut, is chairman. The investigation indicated that extensive research is underway but is not being adequately coordinated for the benefit of the industry.

The committee will not engage in laboratory research, but will bring together all those who may be interested in specific research projects and help to expedite such projects.

### Navigators Elect Singer

Harry Singer, sales executive of Publishers Printing Co., was elected to succeed William P. Gleason as president of The Navigators, New York, at the club's annual meeting during May. Mr. Singer, vice president under Mr. Gleason, served three earlier administrations as treasurer.

C. V. Morris, vice president of Reinhold-Gould, Inc., was named vice president and chairman of the executive board. A board member for two years, Mr. Morris served as publicity chairman and editor of *The Navigators' Log*. He is also co-founder of The Navigators' Ben Franklin Study Club with honorary president Ernest Schmatolla.

E. Gates Hastings of Adams and Grace Company, and Joseph Donato, also of Publishers Printing Co., were re-elected to their respective offices of secretary and treasurer.

# *It's New!*

- **SEAMOL** has been developed by the C. Walker Jones Company as a perfect dampening roller covering.
- **SEAMOL** is a seamless Molleton dampening roller covering with a "velvety" smooth surface which has high absorption qualities that are necessary for good lithographic reproductions.
- **SEAMOL** has no sewed seams. It is all one circular piece of material, so there is no breaking, rotting or pulling out of stitches. No sewing, just tie down the ends.

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## DAMPENING ROLLER COVERING

- **SEAMOL** has "two-way stretch" which makes it easy to apply to any type of lithographic roller; and when the roller is covered prevents any slipping which may cause bumps or high spots on a dampening roller.
- **SEAMOL** is what lithographic pressmen have been wanting for a number of years.
- **Order SEAMOL** today for your presses and we assure you complete satisfaction.

### **C. WALKER JONES CO.**

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### Named to Harris Board



Election of Mark A. Loolbourrow (above) to the Harris-Seybold Co., board of directors has been announced by R. V. Mitchell, chairman of the board. Mr. Loolbourrow, a graduate of Ohio State University Law School and a partner in the firm of Squire, Sanders & Dempsey, replaces the late J. W. Valiant on the board. Other members of the Harris-Seybold Company Board are: A. T. Coiwell, G. S. Dively, W. C. Dunn, H. A. Porter, E. D. Rogers, N. O. Scourfield, L. P. Wasserman, and R. D. Williams.

### R. & R. Adds 15 Salesmen

Fifteen new sales representatives have been added by the Reynolds and Reynolds Co., Dayton, Ohio, printers and lithographers, in a program to increase the firm's national coverage.

The new salesmen will represent both the systems division and the commercial division. They have been attending a sales school, which is under the direction of D. H. Lansing, systems division sales manager, and W. G. Pfeiffer, commercial division sales manager.

The new salesmen and their territories are:

Paul R. Terry, Akron; George Shafer, Dallas, Tex.; Howard H. Poulton, Indianapolis, Ind.; Forrest Oberg, Kansas City; Robert W. Moore, Memphis, Tenn.; William H. McManus and Carl Swanson, Newark, N. J.; E. M. Brooks, New Orleans, La.; J. A. Thoele, New York; Lon Rentschler, Omaha, Neb.; C. L. Blasingame, Peoria, Ill.; C. G. Perrault, Providence, R. I. and C. A. Windholz, Springfield, Mass. Territories for Richard Dinger and William Given were tem-

porarily unassigned. The representatives are residents of the cities where they will operate.

### Offer Annual Litho Contracts

The Cullom & Ghtner Company, printers and lithographers of Nashville, Tenn., and Atlanta, Ga., has announced the introduction of the "C & G Plan," a new method of purchasing printing. It is claimed for the "C & G Plan" that it will enable large users of commercial and industrial printing to contract for their annual requirements at substantial savings.

The two Cullom & Ghtner plants include fully equipped letterpress and offset departments, at Nashville and Atlanta.

The Printwell Company, Inc., 24 West 20th Street, New York City, has been designated as exclusive sales agents for Cullom & Ghtner in the East. Their eastern division sales manager in charge of sales and promotion is Louis M. Snyder. In the past 25 years, he has developed more than 22 patents dealing with interleaved carbon forms and time-saving devices.

### U. S. Playing Card Dividend

The U. S. Playing Card Co., Cincinnati, Ohio, declared a regular quarterly dividend of 50 cents and an extra dividend of 50 cents a share on common stock, both payable July 1.

The company reported net income of \$687,772, after all charges and taxes, equal to \$1.78 a share, for the first quarter of this year. This compares with \$672,144, or \$1.74 a share in the like quarter last year.

### Withdraw Conover Reward

William A. Johnson, a partner of Earl A. Conover, Norwood, Ohio, lithographer, who disappeared Feb. 9, announced that the \$900 reward which he had posted for information about Conover was not renewed after its expiration midnight April 30th.

The Tri-State Offset Co. partner said that after conferring with Mrs. Conover, wife of the missing man, and Norwood Chief of Police Charles W. Fritz, it had been decided to "try other means."

### Changes at Anderson Colo:

Reorganization of the Anderson Photo Color Co., 229 East Sixth St., Cincinnati, Ohio, has been completed with the following personnel: R. V. Anderson, president; Gladys Anderson, office manager; George Shore, sales manager, formerly with the Advertisers Engraving Co. for 10 years, and Jack Baehner, salesman, formerly with the Rowe and Wyman Advertising Agency.

The company recently has installed considerable new equipment, including a temperature-control sink, film cabinet, stripping table and a fireproof vault for negative storing.

### New Palm Bros.. Contract

Palm Brothers Decalcomania Co., Cincinnati, Ohio, recently signed a new contract with Local 8, Amalgamated Lithographers of America, which provides for wage increases up to \$5 weekly, and a \$1 weekly increase in the welfare fund. The contract is effective for one year from May 1.

### Cutter for U. N.

This new Lawson 39" cutter was installed recently at the Reproduction and Distribution Div., United Nations, Lake Success, N. Y. L. to R. are Donald Peller, E. P. Lawson Co., August Albers; Daniel D. DeWalt, Div. Director; and Willem Van Creveld of The Netherlands, purchasing officer.





*C*ENTRAL PARK, a handsome lithograph by Stephan Hirsch



*Mohawk  
Paper Mills*

## *Mohawk's Navajo Cover*

is unique. Its velvet-smooth surface is ideal for rendering fine detail and for printing heavy solids—letterpress, offset and gravure.

### Safety Group at Poughkeepsie

Western Printing and Lithographing Co.'s Poughkeepsie, N. Y., plant was host to the executive committee of the National Safety Council's printing and publishing section May 19, and the following day the committee itself was host to a group of New York and nearby New Jersey printers and lithographers at a luncheon in New York.

Final details of the section's program for next autumn's National Safety Congress in Chicago were practically completed at the Poughkeepsie conference, it was announced by Walter W. Smith of R. R. Donnelley & Sons Co., Chicago, chairman of the section. The program in full is to be announced later.

Another important matter discussed was a plan to confer with equipment manufacturers on possibilities for standardization of guards and control stations on presses and other printing machinery. Several data sheets covering safe procedures in various printing operations were given the committee's O. K. and are expected to be published soon.

Mr. Smith reported an almost 50 percent increase in membership of the printing and publishing section since its creation. Most of these are large companies with already well organized accident prevention programs. The real problem, he said, it to arouse interest, understanding and cooperation of the smaller firms where complete lack of attention to safe practices by printers is producing the largest toll of accidents in the industry.

### Cincinnati Litho Men Meet

Kenneth J. Crawford, sales manager of the Cincinnati Lithographing Co., Cincinnati, and a delegation of sales representatives from the main office attended a regional meeting May 13 in Pittsburgh, Harry E. Brinkman, president, announced. In addition, the group included Frank Gears, Barney Jones and Robert Bowden.

James Garner, former Cincinnati, now stationed in the firm's Pittsburgh offices, had charge of a program which included the showing

of the sound film, "A Better Run for Your Money," produced by the Harris-Seybold Co.

### Kirby Joins Cincy Litho

Cincinnati Lithographing Co., Cincinnati, has purchased the equipment of Kirby's Offset Plate Service. Nelson Kirby is now foreman of their offset plate department.

### Schaeffler, Cincinnati, Retires

William Schaeffler, an employee of the Methodist Publishing House, Cincinnati, Ohio, for 51 years, and foreman of the pressroom for 28 years, retired on April 1. Mr. Schaeffler began his employment with the company in April, 1898, as a press feeder at \$2 a week. A son, Arthur, is now an assistant pressman at the Methodist Publishing House.

### Soderstrom Speaks in Minn.

Walter E. Soderstrom, executive vice president of the National Assn. of Photo-Lithographers, addressed a meeting at the Nicollet Hotel, Minneapolis, April 29, sponsored by the Graphic Arts Assn. of Minneapolis. His subject was "If You're a Manager, Why Not Manage?" The affair was an all day meeting, and representatives of graphic arts firms from six states attended.

### Reliance Litho Appoints

Emil Bialik was named secretary-treasurer of Reliance Lithograph Co., Cleveland, recently, succeeding the late Aldrich R. Wlecke. Mr. Wlecke died in March in St. Petersburg, Fla., and had been with the firm 25 years.

### Win Bowling at Cincinnati

The Young & Klein team won the title of the Cincinnati Local 8 Bowling League for the 1948-49 season with 60 wins and 21 losses. L. to R. the winners are (standing) Norbert Topmiller, Wm. Staudt (Co. VP), Wm. Garthaus, and Kenneth Kern. Kneeling: Ray Schnur, captain, and Wm. Zeigler.



### Open New Denver Plant

May 13 was open house at the new plant of A. B. Hirschfeld Press, Speer Boulevard at Acoma, Denver, Colo. The firm of lithographers, printers and typographers, sent out two-color lithographed invitations, with deckle-edged covers, which illustrated the new plant and gave some details. The new building also houses a showroom of office furniture displayed by Office Furniture, Inc., a division of the company. "Gratitude . . . to our customers, to our employees and to the friendly people of the area," was expressed in a message by A. B. Hirschfeld and Edward Hirschfeld.

### Craftsmen Plan Calif. Meeting

A general outline of topics to be covered at the 30th annual convention of the International Assn. of Printing House Craftsmen was announced during May. Clinic sessions will cover typography, bindery, Xerography, letterpress platemaking, pressroom, lithography and gravure. The meeting is to be at the Palace Hotel, San Francisco, September 4-7.

### Opens Texas Branch

A branch office in Houston, Tex., was opened recently by Western Lithograph Co., Wichita, Kan. Gene Hart, formerly of Sterling, Kan., is in charge.

### Adds Small Press

Ideal Letter Service, Cincinnati, recently added a 14 by 20 Little Chief press to its equipment.



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for the Converter.*

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# ROCKET

ROTOGRAVURE PRESSES

# LITHO CLUB NEWS

## Milwaukee Hears Skahill

John Skahill of Roberts & Porter, Inc., was to be the speaker at the May 24 meeting of the Milwaukee Litho Club. Ernest S. Blaha, club secretary, reported. Mr. Skahill, a film and photographic specialist, had as his subject "Handling of Film."

At the club's April meeting, club president Roy Tenge presided at a general round table discussion covering problems in all phases of the lithographic process. Louis Szelc and Edward Welke discussed problems in the camera department, and tinting and scumming of plates on two-color presses were covered by Ben Steib and Harold Nelson. Discussion of wet and dry sprays was also held. Mr. Tenge discussed art department techniques and Clarence Mehlhorn handled the plate department discussion.

Guests at the meeting included Don Jerolds, Harris-Seybold Co.; and Immo Heckel and Robert Campbell, Sigmund Ullman Co.

Mr. Tenge and Roman Kaczmarek represented the club at the conven-

tion in Washington of the National Assn. of Litho Clubs.

One more meeting, Tuesday, June 28, is planned before the summer recess. Meetings are held at the Miller Inn.

## Ohio Club Meets on Cruise

Members of the Cincinnati Litho Club were looking forward with unusual interest to their final business meeting for this season, as the meeting was to be held during a cruise on the Ohio River on the evening of June 14. The meeting was to be featured by an election of officers, and followed with an entertainment program and refreshments. Stanley Crane of the Hennegan Company, who proposed the cruise, was in charge of arrangements.

The annual picnic of the club will be held on July 31 at Berns Picnic Grove, Cheviot and North Bend Roads. The arrangements committee is composed of Frank Miller, Strobridge Lithographing Company, chairman; Russell Smith, Tri-State Offset Co.; Russel Esberger, the

Hennegan Co.; Al Meyer, Rainbow Lithographing Co.; Larry Daugherty, Tri-State Lithographers, Inc., and Ben Smith, the Hennegan Co., committee advisor.

Harvey Holsapple, sales manager of the Harold M. Pitman Co., Chicago, Ill., discussed "The Economics of Fluorescent Light in Lithography" at the meeting of the club held on May 10 in Hotel Gibson. Mr. Holsapple was assisted by William Johnson, Cincinnati representative of the firm, in an interesting demonstration of the process with ultra-violet lighting.

## Toronto Club Plans Outing

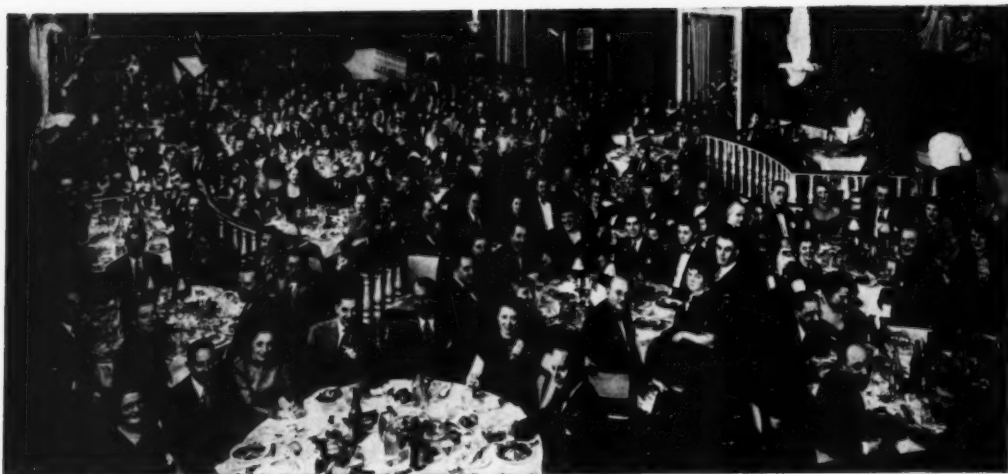
An outing and golf tournament was being planned for sometime during June by the Litho Club of Toronto. Walter Thompson, Thompson & Sons, Ltd., club president, said. The club's regular monthly meeting was held May 18.

## NALC Officers

Natl. Assn. of Litho Club officers, elected at the annual convention, Washington April 29-30: L. to R. Wm. J. Stevens, Exec. Secy.; H. H. Johnson, Cleveland, treasurer; Anthony Capello, Philadelphia, second vice president; Ed Harnish, Boston, first vice president; James Spevacek, Chicago, president; and A. L. Tucker, Washington, retiring president. At right is the new NALC emblem accepted by membership as official for letterheads and other uses. (A complete report of the convention was published in ML, May.)







### N. Y. Holds Ladies Night, Outing

A busy spring season at the New York Litho Club was highlighted by the annual Ladies Night (above) April 23 at the Hotel Commodore, and the annual outing and shore dinner held at Blasberg's Grove, Hawthorne, N. J., May 21. At the outing, over 150 attended,

and clear weather allowed baseball, golf, pitching horseshoes and running events to be carried out as scheduled. In a baseball game between supply men and lithographers, the former won, in spite of the fine points of public relations which were involved. An array of gifts were awarded to winners

of various events. The climax of the day was the open air chore dinner.

The outing concluded the spring season for the club. In September, the opening meeting will be another of the supply and equipment nights with exhibits of products presented by various suppliers, John Maguire, club president, announced.

### Litho Men Speak at D. C.

At the 9th Annual Meeting of the American Congress of Surveying and Mapping to be held at the Hotel Statler, Washington, D. C., William Heintz and Hansen Hoen will serve on a panel as reproduction experts on map compilation and drafting as part of the morning technical session. At the afternoon session, one hour

is to be devoted to up-to-date reproduction processes. Robert Rossell of the Engineer Development and Research Laboratory will talk on presensitized plates. Samuel Sachs of the Coast and Geodetic Survey will discuss plastics, and Albert Materozzi of Aero Chart Service will discuss the Her-Sol process. All are members of the Washington Litho Club.

### Harnish Boston Secretary

Edward W. Harnish, Buck Printing Co., was appointed secretary of the Boston Litho Club, by James Haydock, Forbes Lithograph Mfg. Co., club president. Mr. Harnish fills the unexpired term of Joseph Ullrich who joined Pitman Sales Co., Boston. He was formerly with Spaulding-Moss Co.

### Detroit Holds Banquet

The third annual banquet and ladies night of the Detroit Litho Club (below) was held April 23 at the Detroit-Leland Hotel with 221 attending. This set a new record for attendance at these affairs, F. Wheeler Callender, club secretary reported. Dinner, floor show and

dancing, made up the program. Lawrence Tanke was chairman of the arrangements committee and Thomas Munce was in charge of tickets.

The club's May meeting was held at Carl's Chop House, with 55 present. A report of the NALC convention was given by Bruce Bivens and Mr. Tanke,

and the guest speaker of the evening was Don Grant of Harris-Seybold Co., Cleveland. He introduced the Harris movie "A Better Run for Your Money" and later conducted a demonstration of deep etch platemaking. He then conducted a question session on platemaking.





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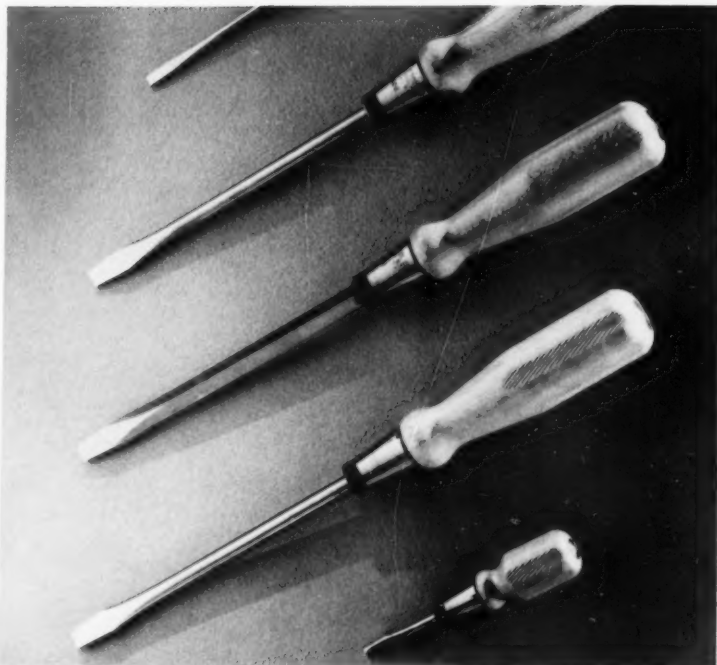
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 COLUMBUS, OHIO The Cincinnati Cordage & Paper Co.  
 CONCORD, N. H. C. M. Rice Paper Company  
 DALLAS, TEXAS Olmsted-Kirk Company  
 DENVER, COLO. Carpenter Paper Co.  
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 DETROIT, MICH. Seaman-Patrick Paper Company  
 DUBUQUE, IOWA Newhouse Paper Company  
 EUGENE, ORE. Zellerbach Paper Company  
 FORT WORTH, TEXAS Olmsted-Kirk Company  
 FREMONT, CAL. Zellerbach Paper Company  
 GRAND RAPIDS, MICH. Quimby-Kain Paper Company  
 GREAT FALLS, MONT. The John Leslie Paper Co.  
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 HARTFORD, CONN. Henry Lindenmeyr & Sons  
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 JACKSONVILLE, FLA. Virginia Paper Company, Inc.  
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 NEW YORK CITY Zellerbach Paper Company  
 OAKLAND, CAL. Western Newspaper Union  
 OKLAHOMA CITY, OKLA. Field Paper Company  
 OMAHA, NEB. D. L. Ward Company  
 PHILADELPHIA, PA. The J. L. N. Smythe Company  
 PHOENIX, ARIZ. Schuylkill Paper Company  
 PITTSBURGH, PA. Zellerbach Paper Company  
 PORTLAND, ME. The Alling & Cory Company  
 PORTLAND, ORE. C. M. Rice Paper Company  
 PORTLAND, ORE. Zellerbach Paper Company  
 RENO, NEV. Zellerbach Paper Company  
 RICHMOND, VA. B. W. Wilson Paper Company  
 RICHMOND, VA. Virginia Paper Company, Inc.  
 RICHMOND, N. Y. The Alling & Cory Company  
 SACRAMENTO, CAL. Zellerbach Paper Company  
 ST. LOUIS, MO. Beacon Paper Company  
 ST. LOUIS, MO. Tobey Fine Paper, Inc.  
 ST. PAUL, MINN. The John Leslie Paper Company  
 SALT LAKE CITY, UTAH Newhouse Paper Company  
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 SAN JOSE, CAL. Zellerbach Paper Company  
 SEATTLE, WASH. Zellerbach Paper Company  
 SHERBOURNE, LA. Louisiana Paper Company, Ltd.  
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 SPRINGFIELD, MASS. The Paper House of New England  
 STOCKTON, CAL. Zellerbach Paper Company  
 TOLEDO, OHIO The Commerce Paper Company  
 TOPEKA, KAN. Midwestern Paper Company  
 TRENTON, N. J. Henry Lindenmeyr & Sons  
 TROY, N. Y. Troy Paper Corporation  
 TULSA, OKLA. Tulsa Paper Company  
 WACO, TEXAS Olmsted-Kirk Company  
 WALLA WALLA, WASH. Zellerbach Paper Company  
 WASHINGTON, D. C. Stanback Paper Company  
 WICHITA, KAN. Western Newspaper Union  
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133-line screen halftone

Photograph by Herbert A. Appleton

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**WARREN'S** Offset Enamel and Warren's Overprint Label are new double coated papers produced by a new method.

Two separate coatings are applied to produce Warren's Overprint Label. Warren's Offset Enamel receives two separate coatings on each side. The double coat improves the printability and the uniformity of the papers, and thereby raises the potential of lithographic reproduction. Warren's Overprint Label is pre-conditioned by an exclusive process.

Warren's Cumberland Offset is pre-conditioned by the same exclusive process which gives paper greater stability and permits it to be printed directly from the case or skid without hanging. Warren's Cumberland Offset is available in Wove and five special finishes.

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THE ATF Little Giant is produced by the creators of the internationally famous Kellys, first fully automatic cylinder presses. The ATF Little Giants are designed to provide an easy-running, speedy and simple to operate printing press for practically any job that will go, or can be made up, into a 12" x 18" form. That includes the majority of the small job work in an average plant.

ATF Little Giants turn out cylinder press quality at less than automatic platen press cost. They handle any kind of paper stock from onion skin to

4-ply board, without changing the self-adjusting cylinder gripper tension.

In fact, most of the operating adjustments can be made while the press is running. Operating controls are on the outside of the press frame.

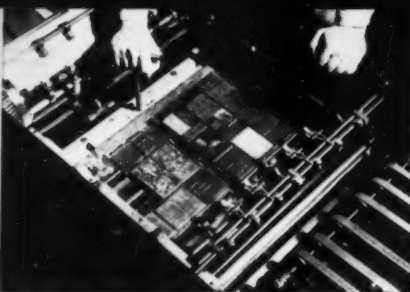
Reciprocating and rotating parts are covered with guards. Form changes or corrections can be made on the bed of the press. Every consideration possible has been given to the pressman's safety and convenience, and to ease of operation.



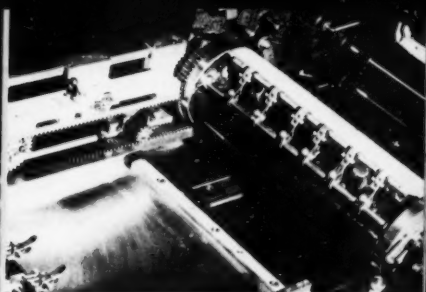
For specific features, see other side ➡



**EASY MAKEREADY** The Cylinder is readily accessible, reducing makeready time to the minimum. Special cylinder blanket, furnished as standard equipment, eliminates most makeready on "ordinary" job work.



**SPEEDY LOCK-UP** Entire form is exposed on bed for locking, unlocking, and corrections. Ideal for jobs requiring many press changes. 12" Lock-up Bar keeps forms "square" and speeds up locking chase on bed.



**HAIRLINE REGISTER** Cylinder and driving gear are in constant mesh. Prevents back lash and results in accurate register. Side guide can be shifted left or right instantly. Either side guide, or both, can be used.

# The ATF LITTLE GIANT is a modern press

with many modern features to save labor, time and money

In addition to those features mentioned at top and bottom of this page, it has:

## Quick-set Feeder

Handles any stock from tissue to 4-ply card, 3 1/4" x 5 1/2" to 12" x 18". Finger-tip adjustment sets pile; side guide is adjustable; front guides are set permanently. 17 1/2" feeder capacity.

## Envelope Feeder Attachment

For use with small envelopes and post cards, prevents pile from buckling or stock swinging sideways when leaving the suckers. Handles a whole box of envelopes (regular or window, end or side flap) at one loading.

## Easy Speed Shift

V-belt drive with changes from one speed to another in a matter of seconds.

## Automatic Double Roll

Forms of solids or heavy halftones can be double-rolled by pushing a plunger while press is running.

## Heater and Non-offset Gun (optional equipment)

The printed sheet travels 36", from impression to jogger, under proper degree of heat for best ink setting and drying.

## Specifications

Sheet size.....	3 1/4" x 5 1/2" to 12" x 18"
Printing area.....	11 3/4" x 17 1/2"
Type-bed size.....	15 1/16" x 18 1/2"
Stock handling.....	Onion skin to 4-ply card (.018)
Speed range.....	2500, 3500, 4000 impressions per hour
Motor.....	1 1/2 horsepower
Net weight.....	2120 pounds
Shipping weight.....	2535 pounds
Floor space.....	2' 10" x 7'

For further information and price, get in touch with your nearest ATF Branch Office. There are ATF Branches or Sales Offices in all principal cities.

**American Type Founders**

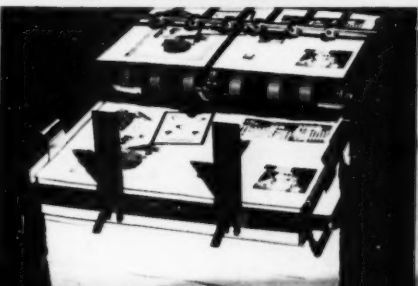
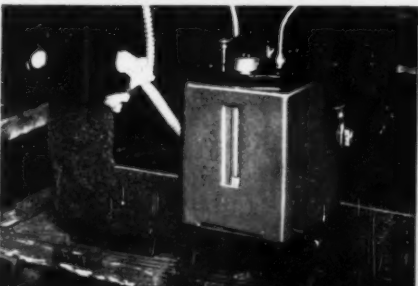
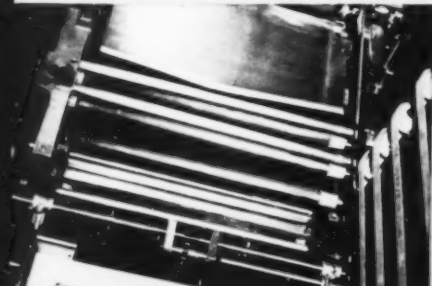
200 Elmora Avenue, Elizabeth B, N. J.



**PERFECT INK DISTRIBUTION** Press has four 2" rollers, besides steel vibrator and riders, and rubber ducter. Ink fountain is controlled by 18 adjusting screws.

**LUBRICATION** Positive lubrication on all main bearings by Alemite gun. Press tracks, pump and blower, are lubricated automatically by famous Bijur system.

**EXTENSION JOGGER DELIVERY** 23" capacity. Table lowers automatically at adjustable speed, and jogs sheets as they fall. A feature of large cylinder presses.





## 124 at Chicago Club

A record attendance of 124 persons at the May 26 meeting of the Chicago Lithographers Club appeared to learn of "Summer troubles." Michael H. Bruno of the Lithographic Technical Foundation, was moderator, and a panel of five experts provided the answers. Serving on this panel were: Frank Preucil, Gerlach-Barklow Co., Joliet, photography and color correction; George Skach, Schultz Lithographing Co., platemaking and photo-composing; Emmett Flaherty, I. S. Berlin Printing & Litho Co., press; Robert F. Reed, L.T.F., paper; and Sam Ross, Fuchs & Lang Div., ink.

Written questions, submitted in advance, ran the entire gamut of the usual summer experiences in almost every litho shop. They covered such difficulties as how to run paper stock without wrinkles, how to prevent ink chalking on enamel stock, what to do about thick inks, the skinning of inks in fountains and on rollers, the best way to clean a glass contact screen, how to register high-lights, how to remove glaze from blankets, how to control gum streaks, how often to change dampening rollers, and others.

Notable contributions were made by Prof. Reed and Mr. Bruno, who told what the Foundation has done to help the industry solve its summer predicaments.

Lithographers have no more troubles in summer than in winter, Mr. Flaherty of the Berlin company insisted, at one point. In summer, he said, the difficulties are more exaggerated, as many reactions occur more rapidly.

The question "Is there a real answer to summer plate problems?" brought from Mr. Skach of Schultz Lithographing Co., an emphatic "There is." That answer, he said, is air conditioning. It is not necessary, he continued, to air condition the entire plant. Most plate-making departments are separated from the rest of the shop, so that they can readily be isolated and conditioned. He spoke of the "packaged" air conditioning units available on the market, rated at 5 to 10 tons capacity,

which are capable of reducing relative humidity from as high as 75 percent, down to 10 or 15 percent.

Last question of the evening was "What is most needed in lithography today?" To this Mr. Flaherty said, "Our industry is growing fast, but we are depending too much on individual taste, skill and ingenuity. We need research to develop and standardize our methods, so that it will be easier to train our men in shorter time."

Three new members joined the club: Edward Kopta, in charge of offset Div., H. L. Ruggles & Co.; Vincent J. De Gaetano, offset press-room foreman, Swift & Co.; and Terence S. O'Brien, sales manager, K. Schlanger Co.

Total membership of the Chicago Club now stands at 138. Secretary Lester von Plachecki, of Columbian Lithograph Co., announced. This is an increase of 25 new members since Jan. 1.

President Wm. N. Julin, of Gunthorp-Warren Printing Co., in adjourning the meeting until fall, reminded the club that, due to a conflict with a Craftsmen's golf tournament, the date for the annual "Litho Pla-Da" has been changed and it will be staged next Sept. 17.

## Plan Balto. Crab Feast

The annual crab feast of the Litho Club of Baltimore is to be held Saturday, July 23, at the Arundel Boat Club. The affair will run from noon until about 5:30 p.m. Lloyd Bowden, Owen-Illinois Can Co., and Charles Deibel, A. Hoen & Co., are in charge of arrangements.

At the club's final spring meeting, May 16, "Uncle Jim" Fulton talked informally about his experiences in the lithographing industry during many years. The balance of the evening was devoted to games and entertainment. The meeting was held at the Park Plaza Hotel.

This was the club's last regular meeting until the third Monday in September.

A nominating committee, consisting of Albert Caldwell, Lloyd Bowden and Norman Heath, is to report at the September meeting.

## Twin City Hears Agencyman

Harry Thorne of Batten, Barton, Durstine & Osborne, advertising agency, was the speaker at the April 28 meeting of the Twin City Litho Club, at the Criterion Cafe, St. Paul, Minn. Forty men attended the meeting, and heard Mr. Thorne discuss offset lithography from a printing buyer's point of view. He traced the development of offset during the last few years, and answered many questions asked by club members.

Three new members were announced: Herman Goebels, Brown & Bigelow Co.; John Pince, Buckbee-Mears Co.; and Walter Godby, Louis F. Dow Co. Ed Roche of Roche Litho Co., Sioux City, Iowa, was a guest.

At the Club's May meeting, to be held at the Covered Wagon, Minneapolis, Ray Schussler, club delegate to the convention of the National Assn. of Litho Clubs, was to give a report.

## Cleveland Visits Hammermill

Hammermill Paper Co., Erie, Pa., was host on June 3 to members of the Cleveland Litho Club, who toured the mill.

The club's annual picnic was planned for June 11, as an afternoon and dinner affair. Highlight was to be a ball game between lithographers and suppliers. Andy Balika, Copifyer Lithograph Corp., was to head the lithographers and Charles Clippinger, Union Paper & Twine, was to captain the suppliers' team.

The club's May meeting was addressed by Harry Huefner of the Photo Litho Plate Co., speaking on offset platemaking and color work.

## Reynolds at Connecticut

A. P. Reynolds, director of the Printing and Testing Laboratories, S. D. Warren Co., Cumberland Mills, Maine, addressed the Connecticut Valley Litho Club, June 3. Speaking on coated papers, Mr. Reynolds outlined procedures for lithographing coated stocks, and answered questions on the general subject of paper.

In addition, the IPI movie "Rainbows to Order," covering the scien-

*Announcing...* A NEW EASTERN ROLLER PLANT



## **THE MORELAND CORPORATION**

**WILLOW GROVE, PENNSYLVANIA**

*Manufacturers of*

### **PRINTERS' ROLLERS**

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**NEWSPAPERS, LETTERPRESS, OFFSET, ROTOGRAVURE**

**Made of Synthetic or Natural Rubbers or Vulcanized Oil**

**T**HIS Plant is located just outside the city of Philadelphia. It is the largest, most modern, up-to-date, best arranged and equipped factory in the United States for the manufacture of the above types of rollers.

It is owned and operated by, and its products sold through, the following well-known roller makers:

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Buffalo, New York

307 Pearl Street  
New York 7, New York

tific principles of lights and showing the laboratories of the Interchemical Corp., was shown. The meeting was held at the City Club, Hartford.

The club's annual outing is scheduled for Saturday, August 27, at Turner Park, Longmeadow, Mass.

#### Washington in Color Session

Color was the theme of the May 24 meeting of the Washington Litho Club, and three speakers dealt with the various phases of the subject. Bradley Edelblut, National Lithograph Co., discussed "In-Plant Training" in relation to color; Charles Cook, Haynes Lithograph Co., discussed the "Fundamental Process of Color Separation"; Hansen Hoen, A. Hoen & Co., Baltimore, discussed "Four Color Press Operation and Tri-Metal Plates"; and William Heintz, Williams & Heintz Co., president of the Washington Club, spoke on "Fluorescent Color Separation."

The meeting was held at Hotel 2400.

This was the final meeting until September. The annual family outing is planned for Saturday, July 9, at the Annapolis Roads Club, Annapolis, Md. A program is planned for adults and children. Fred Fowler is in charge of arrangements.

#### Makarius at Philadelphia

Ted Makarius, ink and presswork specialist, addressed the Litho Club of Philadelphia May 23, and offered a great many suggestions on how to keep presses running more efficiently. Much of the discussion dealt with ways of preventing trouble before it happens, rather than how to meet the problems after they happen. Mr. Makarius is an executive of the Fuchs & Lang Div., Sun Chemical Corp., New York.

The meeting was held at the Poor Richard Club, and was the last of the regular meetings until fall.

The club's annual outing is planned for Saturday, June 25, at the Langhorne Country Club. A diversified program of sports, games, and relaxation is planned.

The club announced general plans for its fall and winter season, as fol-

lows: September—management; October—gravure or other related processes; November—platemaking, bi- and tri-metal plates; December—holiday recess; January—quiz night and ladies night; February—camera; March—human relations; April—press; May—not announced; June—outing.

Four new members have joined the club: Milton F. Wells, Charles R. Moore, and Eyo Lucarini, Philadelphia Colortype Co.; and Dennis Inverso, Consolidated Press.

It was announced that John Knellwolf, Jos. Hoover & Sons Co., had been appointed chairman of arrangements for the January ladies night.

#### Plate Corrector on Market

The Litho Corrector, an abrasive device for removing work from lithographic plates, or for correcting work on a plate, is now being marketed by Rudolph Fritsche, 136 West 25th St., New York. The device utilizes the sand blasting principle, and the sand is carried in water forced under pressure through a small nozzle. Water pressure can be regulated to control the force and amount of sand. Work can be removed from a plate in 15 seconds, it is claimed, and polished spots can be regained in 20 to 25 seconds. Solid black areas can be reduced to tints, and tint or halftone areas can be reduced as desired.

#### Senefelder Markets Litholac

Litholac, a "thermostatically controlled plastic lacquer" used for making deep etch, albumin and glue lithographic plates on either zinc or aluminum, is being marketed by The Senefelder Co., 32 Greene St., New York 13. The product may be applied like other lacquer, and the platemaking procedure remains the same, according to the company. A folder giving details of Litholac and directions for its use is available.

#### 4-Color for Army Map

A Harris four-color 42 x 58" offset press was installed in the plant of Army Map Service, Washington, D. C., in May. It is said to be the first four-color sheet-fed press in that city.

## QUOTES

### FROM THE MAIL

#### THE EDITOR:

Please let me congratulate you on the first appearance of a technical section in your May issue of *Modern Lithography*. I personally think that this is a most significant step in the advancement of lithographic technology.

As Research Manager of the Lithographic Technical Foundation, and President of the Technical Association of the Lithographic Industry, I am keenly interested in the dissemination of technical information. As a technical man, I have long felt the need in this country of a suitable journal in which to publish the results of lithographic research and development. Your new technical section satisfies both of these needs. Between the Lithographic Technical Foundation and the Technical Association of the Lithographic Industry, you should have plenty of material to pack the pages of this section each month.

Best regards,

Yours sincerely,

MICHAEL H. BRUNO,

Research Director

Lithographic Technical Foundation

#### THE EDITOR:

The Lithographic industry has been quite loudly bragging of its progress and achievements. They are not one iota as successful as they might be. There are many fields where lithographers have failed to make substantial inroads.

The inventions that have made lithography so successful have not had the impetus to get contracts in the magazine field, the packaging industries, etc. The problem has been one of converting from the outmoded engraving and letterpress fields to lithography. As believers in advertising, for that is the source of our business, we fail to apply it to selling the various fields we have barely touched. The Lithographers Associations and the Litho Clubs should thrust lithography before the eyes of the public, publishers, advertisers. We must show them the superiority of Lithography in speed, quality, and price. Why haven't the associations and clubs set up funds to foster their business—other businesses follow this procedure. Lithographers must stop sitting on their laurels of the past 15 years and advertise and expound OFFSET LITHOGRAPHY—they know well, "It pays to advertise."

Yours very truly,

MELVIN GEVERT

Brooklyn, N. Y.

#### New Press in Springfield

A new Harris 42 x 58" two-color offset press was being installed during May at the plant of General Offset Printing Co., Springfield, Mass. The company also added a Seybold cutter and a three-way book trimmer.

Tilter of Windmills...  
Bean Plot Philosopher...  
Terror of the Bounty...

*Can you name these GREAT NAMES?*

*All appear in this month's portfolio of  
Eastern's Fine Business Papers...*

Raymond F. DaBoll chose the subjects...conceived the unusual designs that reflect these famous personalities...selected certain of Eastern's fine papers to bring out each design to best advantage.

Number Three in Eastern Corporation's distinguished series of GREAT NAMES...GREAT DESIGNERS...GREAT PAPERS, this newest portfolio contains letterheads for Paul Revere and five other great men. If you solved the headline clues, given above, you

already know the names of four of these famous men.

Produced by letterpress and lithography, these letterheads sample the various weights and colors of some of the outstanding papers in Eastern's line of Fine Business Papers. If you, as one who specifies paper or printing, would like this portfolio—a request on your business letterhead will receive prompt attention from one of Eastern's established Paper Merchants located in your business area.



**EASTERN CORPORATION**

BANGOR, MAINE

*Makers of Atlantic Bond and other Fine Business Papers*

# EQUIPMENT

## SUPPLIES, SERVICES, BULLETINS

### New Dampening Roller Cover

The C. Walker Jones Co., Philadelphia, has just announced the manufacture and marketing of a new dampening roll cover which has been developed and patent applied for under the name of Seamol.

Seamol is a seamless dampening roller covering and has a smooth surface similar to molleton. It combines many of the advantages of the various dampening roller coverings that are on the market today and eliminates some of their disadvantages, the company claims. Seamol has no seams, and has two way stretch. When pulled on the roller tightly it closely conforms to the under surface, preventing slipping and twisting when on the roller. Seamol has a very high absorption quality and will carry sufficient water. Easy adjustment of water ductor rolls may be made, it is claimed. It can be washed by the same method which is being used in washing dampening covers at the present time.

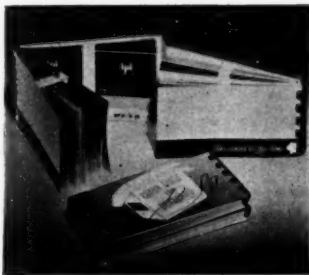
Lithographers have experimented with the new covering over the past three years. This material is being offered to lithographers through authorized lithographic supply houses and is being sold by the C. Walker Jones Co., Philadelphia 38, Pa.

### New Metal Litho Varnish

A new roller coating litho varnish developed especially for use on tandem metal decorating presses, has been announced by Gorden Bartels Co., Rockford, Ill. The new wet and dry print varnish can be applied directly over the wet ink. It can be used successfully over all kinds of inks and will flow over without any wrinkling or bleeding, the manufacturer claims. It is a pale finishing

varnish with high gloss and non-yellowing properties. Information is available from the company.

### New Package Color Guide



A Color Guide for Boxboard, prepared for package printers, designers and production men, has just been issued by International Printing Ink, 350 Fifth Ave., New York 1. The new pocket size guide shows 40 colors (varnished and unvarnished) on both clay coated and patent coated board. In addition to the 80 color specimens, there are four pages of information and suggestions for package printers. Included is a check list for packaging ink and an explanation of color measurement and control. As in all IPI Color Guides, the new Color Guide for Boxboard gives the hue, value and chroma of each color specimen. These are in accordance with A.S.A. Specification and Description of Color, Z-44. According to IPI, the ink-film thickness of each color closely approximates the commercial average obtained in package printing plants. Copies are available.

### Offer Advertising Export Booklet

Up to date information on the shipment of samples and advertising matter to countries of the Western Hemisphere is contained in a 93-page handbook just issued by the Office of International Trade of the U. S. Department of Commerce.

The new book is the first of two separate publications describing use of the mails in foreign trade. Part II, which is now being compiled and

will be available for distribution before the end of the year, will cover all countries outside the Western Hemisphere.

Information in the new handbooks should be of value to exporters, OIT said, particularly since publications of this kind have not been issued by the Department of Commerce since 1932.

Title of the new book is "Shipment of Samples and Advertising Matter Abroad. Part I—the Western Hemisphere." Copies are now on sale at \$1.25 each, and may be secured from the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.

### New Rotogravure Manual

The Champlain Company, Bloomfield, N. J., manufacturers of printing presses and allied equipment, is offering a new instruction manual on commercial rotogravure printing and Champlain Rotogravure Presses. Titled "Gravure," the booklet was prepared by the Technical Trade School of the International Printing Pressmen's and Assistants' Union of North America at Pressmen's Home, Tenn., where it is used as a textbook.

Copies may be obtained by writing to the Champlain Company, 88 Llewellyn Avenue, Bloomfield, N. J.

### Announce Tabbing Device

A machine for automatically tallying and tabbing sheets in press delivery piles has been announced by Miller Lauffer Printing Equipment Corp., 280 Lafayette St., New York. It is portable and weighs 25 pounds. It is synchronized with the press by a timer and counts units of 50, 100, or 500 sheets as desired, and inserts a bristol marker tab into the pile.



IN THE SPOTLIGHT OF QUALITY...

SOLUTION

No. 16



... And SINVALCO No. 16 is a Stabilized Gum Solution of unsurpassed quality!

Made of the best gum obtainable, laboratory tested for impurities, mixed to a density of 14 degrees baume (which may be diluted with water to a thinner consistency if desired), and rendered practically non-souring, SINVALCO No. 16 will meet the most exacting requirements of plate and pressroom.

Try SINVALCO No. 16 on your next job and prove to yourself its outstanding efficiency. SINVALCO Technicians are always on call to demonstrate in your own plant the advantages of using this and other SINVALCO Standardized Chemicals.

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*Ready to Use*

**STANDARDIZED  
CHEMICALS**

**SINVALCO Solution No. 1**  
Deep-Etch Coating Solution  
(Ready Mixed)

**SINVALCO Solution No. 1**  
(A and B)

Deep-Etch Coating Solution

**SINVALCO Solution No. 2**  
Stopping-Out Shellac

**SINVALCO Solution No. 3**  
Deep-Etch Developer

**SINVALCO Solution No. 4**  
Deep Etching Solution for Zinc

**SINVALCO Solution No. 5**  
Deep Etching Solution for  
Aluminum

**SINVALCO Solution No. 6**  
Lithotine Concentrate

**SINVALCO Solution No. 7**  
Deep-Etch Lacquer

**SINVALCO Solution No. 8**  
Developing Ink

**SINVALCO Solution No. 9**  
Asphaltum

**SINVALCO Solution No. 10**  
Stabilized Albumin Solution

**SINVALCO Solution No. 11**  
Litho-Kleen Concentrate

**SINVALCO Solution No. 12**  
Plate Etch for Zinc

**SINVALCO Solution No. 13**  
Plate Etch for Aluminum

**SINVALCO Solution No. 14**  
Fountain Etch for Zinc

**SINVALCO Solution No. 15**  
Fountain Etch for Aluminum

**SINVALCO Solution No. 16**  
Stabilized Gum Solution  
Lithotine

### New Book on Color

"Colour Photography In Practice" (new third edition) D. A. Spencer, 394 pages, hardbound, Pitman Publishing Corporation, 2 W. 45 St., New York 19, \$8.50. Reviewed by Herbert P. Paschel.

Reproduction of color by photographic and photo-mechanical processes is by no means a simple matter. Success is dependent upon a high degree of skill, wide experience and, foremost, a thorough understanding of color reproduction theory and the nature of color and light.

With misleading and confusing information still appearing, the source of proper theoretical knowledge must be carefully chosen. It is with considerable enthusiasm that this writer recommends the third edition of "Color Photography In Practice," by D. A. Spencer. This book provides a wealth of information on color reproduction, written in a manner that explains the "why" and "how"—based on scientifically accredited data. The author, one of the world's authorities on color photography, is a past president of the Royal Photographic Society and a foremost color technician of Kodak, Ltd.

The 19 chapters of the book are divided among four classifications—General Considerations, Color Print Processes, Color Transparency Processes and Accurate Color Reproduction.

Part I deals with the fundamental considerations, the modern theory of color photography and lighting for color photography. Herein is contained all of the theoretical information which is so important for success in the art.

The methods of producing color prints are dealt with in Part Two. Since most of these systems require separation negatives, two chapters are devoted to the equipment and processing required. A chapter each is devoted to the Carbro and dye transfer processes. The final chapter in this section takes in print methods such as Belcolor, Dufaytissue, Chromatone, Duxochrome, dye mordanting, Kodacolor, Printon and others.

Five chapters deal with the color transparency processes and embrace the additive and subtractive systems. Not only is the subject treated from

the standpoint of how to make transparencies but how to duplicate and separate them successfully.

In Part Four is a thorough chapter on the masking methods of color correction. Another chapter discusses the problems of reproducing color photographs by the photo-mechanical processes. The accuracy of color attainable by photographic means is thoroughly covered in another chapter.

Almost 100 illustrations help demonstrate the principles, equipment and techniques discussed in the book. Of utmost value are nine full page, full color illustrations which graphically portray the nature of light, the additive and subtractive systems, etc.

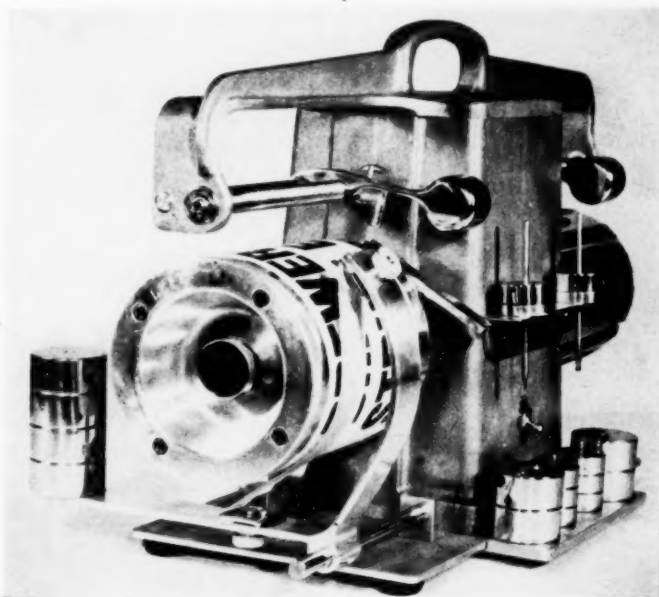
The book contains a four part appendix covering such subjects as "Desirable Attributes of Systems For

Color Photography," "Processes of Color Photography and Cinematography," "A Glossary of Terms Used In Color Photography" and finally "Formulary." A bibliography and detailed index comprise the balance of the book.

Dr. Spencer has evidently spared no effort to provide a book which is authentic, up-to-date, yet readable and informative to beginner and professional alike.

### New Book of Paste-Up Art

A new "Offset Scrapbook," 6th in the series, has been issued by A. A. Archbold, 1209 S. Lake St., Los Angeles 6, Calif. This edition contains over 400 illustrations and sketches of a promotional nature which are designed for offset paste-up. The book is priced at \$6.00.



### New Ink Testing Device

The Ink Dryograph for testing drying properties and rubbing and scratching resistance of inks has been introduced by the Huck Co., 37 Wall St., New York 5, N. Y., through Everett F. Carman and William F. Huck. The device will test the drying of 24 prints simultaneously, testing each print every 30 minutes, for 26 hours. During one test 1452 tests can be made. The principle is that a dry ink will no longer transfer to a covering sheet. Test strips are covered by a piece of white paper and a stylus is pressed with constant pressure against the covering sheet. As

long as the ink is wet, the stylus will produce a line on the back of the covering sheet. When the ink is dry the line disappears. Automatic records are kept by the device.

The machine has attachments for testing scratching (shown above in use) and rubbing. A spring operated drum replaces the left ink drying test drum (foreground). A test strip on a belt is pressed against the print which is fastened to the drum. Different intensifications of smudges can be produced and pressure of the test strip varied for tests. Information is available from the Huck Co.

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BUSINESS LEADERS . . .**



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**ARISTOCRAT OF PAPERS**

For sales literature, packaging, labeling or displays—Champion Kromekote is the finest cast coated stock you can use. Its glistening surface gives flawless reproduction, is superbly receptive to ink, is adaptable to literally hundreds of uses. Yes, Kromekote's the choice of America's business leaders. It's the culmination of over half a century of papermaking skill. Ask your Champion merchant to show you actual samples. The Champion Paper and Fibre Company, Hamilton, Ohio.

MILLS AT HAMILTON, OHIO; CANTON, NORTH CAROLINA, AND HOUSTON, TEXAS  
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**WHATEVER YOUR PAPER PROBLEM**

*It's a Challenge to Champion!*

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**SATIN REFOLD ENAMEL**

Meets every requirement for quality publication and advertising printing—thanks to top-grade enamel coating, folding strength and its receptivity to ink.

**WEDGWOOD OFFSET**

Superior in color, finish, and printability, this paper is unexcelled for fine lithography. It is available in a wide variety of weights, sizes and special finishes.

**ARIEL COVER**

Particularly effective for catalog covers, cards and displays. Available in white and eight colors, and in various weights, sizes and special finishes.

**SPECIALTY PAPERS**

Champion's specialties include coffee bag, drawing papers, gift wrap, and leaf, food container stock, red patch stock, stencil board and pattern board.

## New Oxford Paper Chart

A new paper selector has been developed and made available to printers, lithographers and buyers of printing by the Oxford Paper Company, 230 Park Avenue, New York 17. Known as the "OXFORD PAPER SELECTOR CHART" this new guide provides, in a single, reference form, all the essential information needed to make the job of choosing the right paper for a specific job practical and easy, the company says. Suitability of each grade for letterpress, offset-lithography or rotogravure is specified. Information on colors, sizes and weights is given and complete details are provided on folding, printing, and handling qualities as well as other general characteristics of each grade. Likewise listed are the typical uses for which each grade has



been especially designed and is most practically suited,—for example—books, medical and scientific texts, brochures and direct mail pieces; annual reports, magazines, box, bottle and can labels and wraps, school and college annuals, etc. Copies of the Chart are being supplied to all Oxford Paper Merchants for distribution.

## Annual Reviews 10 Years

*The Penrose Annual 1949*, comprehensive British graphic arts volume, recently published, actually covers almost a decade of progress, as it is the first volume to appear since 1940. Edited by R. B. Fishenden, and published by Lund Humphries & Co., Ltd., London, the book, somewhat similar to the *Production Year-book* of the U. S., covers all phases of graphic arts from design, through all reproduction processes, to the large variety of end-products of the press.

Most interesting to U. S. lithographers are the sections on offset lithography, photographic type composition, and alternatives to photographic type setting.

In the chapter, Bi-Metallic Processes, actual printed inserts produced with the Bockelman and Elfers Bi-metal Process, by the Aller Process, and the Coates deep-etched bi-metal process, are included.

Other chapters deal with desensitization of lithographic plates, color reproduction by offset, the magenta masking method (with sample insert), and contact screens and half-tone reproduction.

In the chapters dealing with composition, the following machines or systems are covered: The Fotosetter (Intertype); the Hadege Photo Typesetting Machine (European, for display types mainly); the Huebner Phototextype; the Westover System

(British); and the Monotype phototypographical composing machine (British). Another chapter covers typewriter composition for newspapers, and discusses the Chicago developments as well as others in the U. S.

One of the most fascinating sections is that containing Illustrations, comprising some 30 to 40 representative examples of fine reproduction (mostly in color) of 1948.

The volume is being distributed in the U. S. by Pitman Publishing Corp., 2 West 45 St., New York 19, and is priced at \$8.50.

## Di-Noc Booklet Offered

A pocket-size booklet, *Di-Noc Photographic Products*, describing in detail the various graphic arts products in its line has just been issued by the Di-Noc Co., 1700 London Road, Cleveland 12, Ohio. The company's lines of dimensionally stable transparent and translucent plastic sheets are offered to lithographers for a variety of production uses where hairline register is required. These include Dinobase, Dinographic Film, and others. Detailed listings and charts, covering all physical and chemical properties of the products are included, as well as formulas for developers, fixing baths, reducers, etc. Copies of the booklet are available from the company.

## Aid for Gravure Men

American Type Founders, Kling-rose Division, manufacturing web-fed gravure presses, is undertaking a drive to make the gravure process easier and simpler. As one of its first moves in this direction, ATF has prepared a pocket-size booklet whereby gravure layout men can ascertain, without any calculation, the exact cylinder diameter for any known circumference.

In commercial gravure printing, the "length of print" is the starting point for all cylinder calculations. This, plus any allowances for sheeting, electric eye cut-off, etc., establishes the necessary cylinder circumference. From this figure, the cylinder diameter can be determined. But not on the usual basis of dividing by pi (3.14159+). Other considerations have to be included in the calculation, and the layout men often have difficulty in ascertaining the exact diameters to build up their cylinders to, for various jobs.

## To Market "3 Minute" Plate

The new cellulose acetate presensitized lithographic plate, which takes three minutes to expose and prepare for printing, is to be placed on the market for commercial use within about two months. This was announced May 24 by the Keuffel & Esser Co., Hoboken, N. J., which developed the plate for the Engineer Research & Development Laboratory, Ft. Belvoir, Va. (This plate was described in an article "Platemaking—3 Minutes from Package to Press," ML, May, page 70.)

## EBCo Plans Larger Press

Plans for bringing out a larger model press, and, next year, a multi-color model, were revealed in May by Harold Gegenheimer, manager of the Printing Machinery Div. Electric Boat Co., New York. He said the output of the division will probably be doubled as part of the expanded program. The company entered the offset press field at the close of the war, and has produced over 100 of its 22 x 34" model. The presses are manufactured at the company's plant at Groton, Conn.

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- To Remove Work from Plate (in 15 seconds).
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### Device Gives Color Mixtures

A Chromometer, with which the inventor says it is possible to determine the exact percentage of each primary color and black, has been announced by S. M. Rookyard, 721 Richard Ave., Verdun, Quebec, Canada. By turning dials for the desired percentage of red, blue, yellow and black, and pressing a button the color mixture is reproduced. A color corrector can thus determine in advance what the resulting color mixture will be when percentages of any of the four colors are varied in either direction on the tone scale. Mathematically, the device will show 14,640 shades.

Mr. Rookyard says it is also possible to produce color work by analyzing the pertinent colors, then placing a transparent sheet over the copy, and marking the percentage values on the respective color areas. Correcting can be done as black and white to the dot values indicated on the gray scale on the Chromometer. With the device, beginners in color work can analyze color easily and quickly.

The principle of the machine, Mr. Rookyard says, is based on the superposition of extremely thin overlay sheets. The effect approaches the "marriage" of one color with another in printing inks. In this way the Chromometer reproduces colors similar to those produced by printing or lithographic inks.

### Booklet on Masking

A new booklet which describes in detail the Kodak Magenta Masking Method of Color Reproduction is now being offered by the Eastman Kodak Company.

The booklet describes the theory of this new method of masking, and outlines the method, materials, and equipment needed. It describes procedure, the making of color separation negatives, techniques of masking color transparencies, etc. It also contains considerable technical data on such subjects as the effect of lens flare on masking and color correction, and the determination of mask percentages.

A free copy of the Kodak Magenta Masking Method of Color Reproduc-

tion is offered by the Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

## NEW WAYS

(Continued from Page 57)

We did not know then that a halftone engraving would soon be made on plastic, and today the Fairchild electric halftone engraving machine, by means of electric impulses transmitted from photographic copy to a needle which burns the halftone dots into a sheet of the material, is making halftone illustrations on plastic which are being used. The observer looks at the comparatively small machine in operation and whispers to himself, "It cannot be done," but it is. The process has certain limitations; for example, it cannot make enlargements nor reductions from the size of the copy, but newspapers on which these cuts have been used show very interesting results.

Several years ago we saw William Huebner demonstrate his theory that a piece of paper, electrically charged, will draw the ink from a pen held almost an inch away. We have often wondered what progress was being made on the press which he was developing at that time; and from a recent article by Frank F. Pfeiffer, we were greatly interested to learn that the Huebner electronographic press has now been demonstrated, and that a newspaper is being set up in Mexico City with one of these presses. As all of us are aware, the plate and paper cylinder rotate but they do not touch, the ink being drawn from the plates to the paper with no actual contact involved.

When the Government Printing Office started making plastic plates for duplicating zinc halftone newspaper illustrations, there was considerable speculation as to the printing field to which this new process would most likely be applied. One of the best examples of printing executives' alertness to changing conditions is the extent to which the plastic plate is being used in newspaper advertising. Where previously we had only the metal plate and the matrix as a

means of distributing a molding medium on national advertising programs to newspapers, we now find more and more that the plastic plate is filling an important place in this procedure. A few recent tear sheets from some Washington newspapers will show what is being accomplished by placing these plates of from one or two columns up to full-page size on the form as would be done with an original engraving, and then proceeding with the making of the stereotypes.

Great credit is also due the bindery for the results of research in finding better and faster methods of handling the large editions, which have been made possible, in part, through the improvements in printing presses.

What is going to be our picture 10 years from today? Will some or one of the new typesetting methods supplant to some degree the setting of hot-metal type? Will Huebner's electronographic press be in operation in many plants, eliminating heavy presses? Will Zerography, with its completely revolutionary technique and elimination of liquid ink, be occupying an important place among our printing procedures?

We must progress in development of methods and procedures in the graphic arts industry if we are to serve efficiently and adequately the demands of the rapidly growing reading public.★★

## TIPS ON PAPER

(Continued from Page 44)

*advantage in moving the sword sideways in the pile while taking a reading for moisture content?*

Answer: Moving the sword sideways in the pile when testing paper for relative humidity does no harm but there is no noticeable advantage gained. The sword is, of course, the Paper Hygroscope, and the idea behind moving it is that the moisture-sensitive element itself must absorb or give off moisture and this may affect the reading. Moving the sword provides fresh paper surfaces while this moisture change is taking place.



## GRAPHIC ARTS EQUIPMENT and SUPPLIES

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Actually the amount of moisture gained or lost by the element is so small that the effect of motion is negligible.

8. Question: *We have a problem in checking the straightness of the paper on the gripper edge. Is there a simple method for checking this? Does the grain of the paper have a bearing on this?*

Answer: There is a simple method of checking the straightness of the gripper edge. Take two consecutive sheets of paper and lay them on a table, side by side, with one sheet turned around so that its gripper edge faces the gripper edge of the other sheet. This makes it easy to see whether the edges are trimmed straight or are concave. Ordinarily the gripper edges are parallel to the grain direction of the paper, but whether this is the case or not doesn't seem to make any difference. Bowed edges are usually caused by uneven thickness of the lift when the paper is trimmed, in which case the clamp bar pressure is not uniform. A dull knife is sometimes a contributing factor.

9. Question: *In printing on coated one-side label stock, why do the sheets on the delivery pile curl up? Sometimes the curl is so bad that the sheets will not jog.*

Answer: In printing any thin paper, the offset blanket may transfer enough moisture to the paper surface so that the sheets will be delivered curling down. This is only a temporary curl. After the sheets have lain in the delivery pile for only a few minutes the curl will reverse and, as the pile builds up, all the sheets will curl up. This type of curl is caused by the press moisture softening the surface fibers of the paper and relaxing them. Then, when this excess surface moisture diffuses throughout the sheet, the printed surface of the paper shrinks to smaller than its original size, causing a permanent curl toward the printed side.

To prevent this type of curl you should run as little moisture on the plate as possible. The improved plate densitization that is possible with Cronak and cellulose gum as men-

tioned before, makes it possible to cut down the moisture very materially. Once such curl takes place, however, the only remedy is to turn the paper over and run it through the press again, using a blank plate, and try to apply the same amount of moisture to the unprinted side.

10. Question: *How do you measure the pH value of paper?*

Answer: The only dependable way to measure the pH of paper is to make an extract of it in distilled water and

find the pH value of the extract. The electrometric pH meter is best for this purpose.

In the case of plain papers, it is all right to take a four-inch square sample, cut it up into strips or small pieces, and soak it in 15 cc of distilled water for 15 minutes. Then test the water solution for pH value.

In the case of coated papers, it is best to scrape the coating off a six-inch square of paper with a razor blade and place the white powder

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Assures absolutely level stock piles for the feeder suckers to contact. Having a longer taper than wooden wedges, it prevents "misses", dragging, folding under, etc., because it permits closer adjustment. A great aid on the delivery end, too, as it assures proper jogging. Saves its cost in stock and time saved!

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**No Splinters! No Rough Edges!** Splintered and cracked wood wedges often spoil stock and cause loss of press time. Hanco's Plastic Separators can't splinter and cause damage to plates, engravings and blanks.

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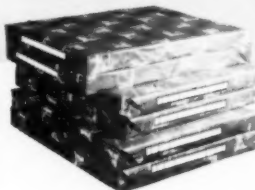
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in 15cc of distilled water for 15 minutes. In this way any acid in the body stock will not have a chance to neutralize the alkali in the coating. Only the pH value of the coating is important.

You can get a rough idea of the pH value by making spot tests with colored indicators on the surface of plain papers. The method is not accurate, and unfortunately it does not work at all on some coated papers.

Uncoated papers for offset should have a pH value of 5.0 to 6.0. If they are much below 5.0, drying of ink will be retarded. Coated papers should have a pH value between 6.0 and 8.5. The more alkaline the coating, the less the drying of ink will be retarded, and the less the danger of chalking in humid weather. (Testing papers for pH was described in more detail in *Modern Lithography*, April, 1949, page 33—Editor.)★★

## LNA CONVENTION

(Continued from Page 37)

against the hourly rate paid for make-up on the frame—frequently \$8.00 or \$9.00 in the major printing centers. These two factors—differences in hourly production and costs—will determine the savings on page make-up suitable for production by lithography or for any photographic printing plates. In actual practice savings of 35% in total composition costs are being made today in New York on most classes of work by this studio make-up method. One organization with a steady volume of printing estimates that in a nine-month period it has saved \$55,000. Not all, but much of its production is by lithography.

### Bank Stationers

**B**ANK stationers at a special luncheon meeting discussed plans for organization of a Bank Stationers section of the LNA.

Member lithographers who produce bank stationery were formally organized as the Manufacturing Bank Stationers' Section of the LNA, under the chairmanship of J. H. Riggs of Young & Selden Company, Baltimore. Plans include the forma-

tion of sectional committees and the services of an additional staff member of the association who will devote his attention to the problems of this section of the association.

The only prepared address at this session was a talk on "The Advancing Level of Costs in the Production of Bank Stationery" by Karl Price, manager, Printing and Lithographing Division, Todd Company, Rochester. Mr. Price reminded his listeners that while the group of

products which they make, including checks, ledger sheets, deposit tickets, letterheads, etc., could be manufactured for a mass market at a very low cost, no such mass market exists. Thus the industry must use equipment that offers sufficient flexibility so that it can be converted to production of commercial printing during slack periods.

He emphasized that in the average company, operated below the peak level of efficiency, there are almost

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5. Harris single colour offset Max. sheet size 41 x 54	113	Toronto	11,500.00
6. International 5E with 5HR Collapsed box gluer		Montreal	5,500.00
7. Staude Automatic Gluer Max. size carton 36½ x 36½	206	London	1,750.00
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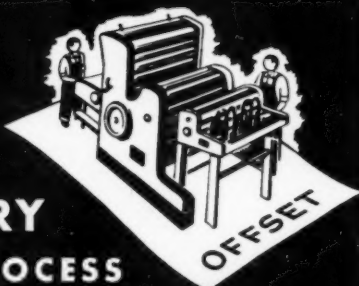
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inevitably an unbelievable number of leaks, boosting costs unnecessarily. Unneeded operations and unprofitable products are common sources of high cost operation and lowered profits. Often a firm puts out a product expecting a certain sales volume which never materializes. Yet the item is seldom dropped, even when it proves unprofitable.

Going more specifically into the subject of actual cost figures, Mr. Price reported on a questionnaire survey which LNA conducted recently among 60 manufacturers of bank stationery, seven of whom incidentally reported that they are no longer producing these items. Figures for one firm, which had been under the impression that they were doing very well profitwise, showed that while sales volume was up 51%, labor costs had increased 76%, comparing 1948 with 1942 figures. The increase in dollar volume had made the balance sheet figures look good, Mr. Price commented, but should volume drop to the 1942 level, the firm would find itself in a bad spot.

Labor costs have increased all along the line, he reminded. Shortening the work week from 40 to 36¼ hours, paying for up to ten holidays, giving salaried two week vacations, payment of overtime for what were formerly normal working hours, have all had a share in boosting labor costs sharply, and with no compensating increase in the productivity of labor during the hours worked, rather the reverse. Figures tabulated from the entire survey show an average increase in manufacturing cost of about 65% for the period covered. Should sales tail off, the speaker indicated, the industry may find itself in an extremely unfavorable position.

#### Labor Relations Session

**T**HE May 11th session was a closed meeting for lithographers at which "Labor Relations in the Lithographic Industry" was the general topic of discussion. First speaker was Charles A. McKeand, Director of Employment Relations, Merchants and Manufacturers Association, Los Angeles, who discussed "Certain Aspects of the National Labor Move-

ment and Their Impact on American Industry." Mr. McKeand indicated his belief that the American employer has been unwilling or unable to understand the basic philosophy behind the growth of the labor union movement. Workers join unions, he said, for just one reason—recognition. The union provides an outlet for the worker to give expression to his "gripes" and problems without fear of retaliation.

The employer, he counseled, can

hold or possibly regain his employees' loyalty only by extending this same recognition of and interest in the workers' rights. He listed the following considerations which normally interest workers most: security in their jobs; confidence in their supervisors; opportunity for advancement; adequate wages; employee benefits such as insurance, health programs, etc.; dependable advice from their superiors; suitable vacations and holidays; profit sharing;

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suitable work; and promotion from within.

To aid in selling the employers' story to their workers he counseled a campaign of letting workers "in on the know," giving clear statements of company policy, telling them something about the business, explaining in detail the meaning of all payroll deductions, making adequate acknowledgment of long service and useful employee suggestions. "Conservatism needs supersalesmanship," the speaker concluded, in its biggest job of selling American workers on the essential superiority of the system of free private enterprise.

#### Trends Toward Socialism

**M**ATTHEW H. O'Brien, general counsel of the LNA, discussed "Some Problems of Employee-Employer Relations Under Government Controls." The first half of his talk consisted of a review of pending legislation, with predictions as to what final form some of these projected measures may take. The program as proposed by President Truman would involve a big increase in payroll taxes, involving as it does an extension in social security payments, compulsory health insurance, etc. He referred to the pension plans being considered in four states, and advised that this growth of the state pension plan idea be kept in mind in formulating any voluntary company plans so that employers will not end up by paying for two sets of pension programs.

The second half of his talk turned from consideration of specific legislation to an analysis of the general philosophy back of present day government-employer-employee relationships. Many workers are being led to believe, he warned, that they are entitled to security without risk, rewards without effort, and wealth without production. He noted a trend toward socialism, American variety. Taxes today, Mr. O'Brien reported, are approaching the \$60,-000,000,000 level,—nearly 25% of our national income. And they are showing no tendency to taper off, he noted with alarm, but rather are still rising. Recalling the warning of John

Marshall that "the power to tax is the power to destroy," he warned that if government exercises the power to fix wages, controls prices, and confiscates profits through its tax policies, it will not matter who owns industry. We shall have socialism in effect even though the government does not take over actual title, he indicated.

To combat this growing ominous trend towards socialism, Mr. O'Brien called for education of employees to the danger, a reduction in taxes, and encouragement of venture capital to provide more jobs. A mistake that industrial leaders have commonly made over the past few years, he reminded, is simply to oppose the government's socialistic proposals

rather than to put their efforts into drafting workable solutions to correct the national ills which these socialistic proposals are purportedly designed to cure.

#### Insurance Advice

**T**HE morning session on May 12th opened with a talk by Duncan S. McLaurin, insurance counselor, Mund, McLaurin & Co., who spoke on "Insurance Problems of Lithographers." Mr. McLaurin stressed the importance of the industry making known its special insurance needs to underwriters. Insurance companies have done fine work in fitting special policies to the requirements of other industries, he

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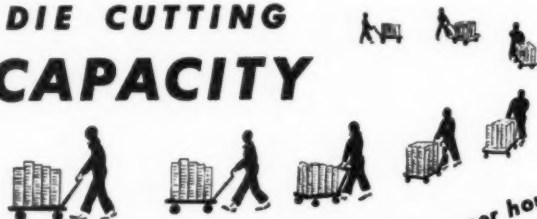
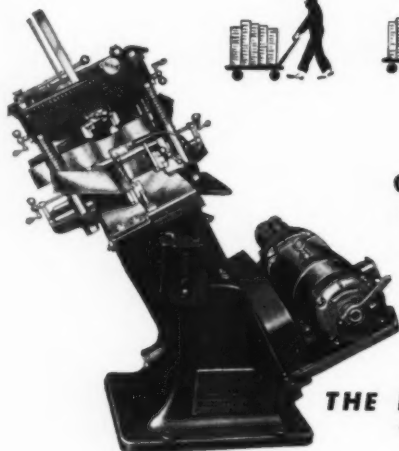
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reminded, and lithographers' problem of insurance on plates, negatives and positives can be treated in similar fashion.

The necessity for keeping insurance coverage closely in line with insurable value was emphasized, with a comprehensive illustration of the possible penalties stemming from a Coinsurance Clause when insufficient insurance is maintained. In offering suggestions for tightening up insurance control, the speaker cautioned against taking the chance involved in guessing at insurance values and declared, "There is no satisfactory substitute for a bona-fide appraisal made by a competent appraiser familiar with insurance procedure."

Lithographers were told that their problems can be greatly simplified by automatic sprinklers, which will afford practically absolute protection

of assets from destruction by fire, almost entire freedom from interruption of business operation and greatly increased personal safety for employees and the public. Lithograph plants are very near the head of the list of all industries as respects successful extinguishment or checking of fires by automatic sprinklers, with 98% of fires satisfactorily controlled. The especially favorable treatment of Superior Sprinklered Risks by stock and mutual insurance companies and reciprocal exchanges make available to Lithographers far more satisfactory and liberal forms of fire insurance coverage than are otherwise obtainable.

In discussing Use and Occupancy insurance, the speaker referred to it as "Dividend Insurance" and stated there are many instances on record where business operators have been



(Above) Those attending the convention from the Harris-Seybold Co., included (L. to R.) O. F. Duke, L. P. Wasserman, Mrs. J. C. Dabney, J. C. Dabney, Mrs. R. R. Perry, Mrs. O. F. Duke, G. S. Dively, Mrs. A. B. Woodruff, R. R. Perry, Mrs. G. S. Dively, A. B. Woodruff, Mrs. H. A. Porter, and Mr. Porter. Below—one of the social highlights was the cocktail party given by the Miehle Co. Hosts were Carlton Mellick, William J. Hogan, W. L. Scantlin, C. R. Endicott, and Harold Iverson.



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able to collect considerably more money from their Use and Occupancy policies than was collected under their Building and Equipment policies.

The danger of low public liability insurance was emphasized. In answering the question "What constitutes proper limits?" the reply was, "Probably limits far in excess of your own anticipations of what you may actually need, meaning a minimum

bodily injury limit of \$100,000 per person, with a total limit per accident ranging from \$300,000 to \$1,000,000, depending on the individual risk." The additional cost of higher limits was shown to be nominal.

Also at this session was a talk by Victor Eckdahl, Los Angeles District Governor of Rotary International, entitled "Selling Is Like That."★★

#### Ladies' Division L.N.A. Golf Tournament

Event	Winner
Low Gross—18 holes L.N.A. Ladies and their guests	Miss D. Traung Mrs. Al Rode, Jr. Mrs. W. Dear Mrs. J. Wolff
Low Gross—18 holes Open to all Con- vention Ladies	Mrs. R. Gates Mrs. W. W. Lawrence Mrs. W. F. Carroll Mrs. O. F. Duke (Special Prize)
Kickers Handicap—18 holes—Open to all Convention Ladies	Mrs. R. R. Perry Mrs. L. P. Wasserman Mrs. R. Wrona Miss H. Gorin
Putting Contest— 18 holes	Mrs. Fred Keast Mrs. H. F. Isham Mrs. M. F. Thwaite

#### LNA in Chicago, 1950

The 1950 LNA convention is tentatively set for Chicago, during the week preceding the two-weeks-long Graphic Arts Exposition which opens there September 24. This is a change from the traditional spring meetings of the LNA.

#### Men's Division L.N.A. Golf Prize Winners Golf Tournament

44th Annual Convention, Mission Inn, Riverside, California

Event	Donors	Prize Won By
Men's Putting Contest	Meyercoed Co. Geo. C. Kindred Epsen Litho. Co. Chas. R. Hadley Co.	Bill Dear Jack Wolff Gerry Mathison R. A. Gates
President's Prize— Low Net 18 Holes	U. S. Ptg. & Litho Co. Curt Teich & Co. Knaumgraph Co. National Process Co.	Jack Wolff Norman Fowler Bill Walters Clint Wigle
Warren C. Browne Memorial	National Lithographer	Alfred B. Rode, Jr.
Kickers Handicap	Fuchs & Lang Mfg. Co. H. D. Roosen Co. Inc. Niagara Lithograph Co. Momsen-Chicago	Charlie Weis Hal Johnston Gordon Hall George Benton
Blind Bogey	Harris Seybold Co. Crescent Ink and Color Co. Everett Pulp & Paper Co. Al Rossetti	Bill Dear W. F. Maxwell R. Wrenn W. M. Garrigus
Best Tee Shot	Dexter Folder Co. American Bank Stationery Co. Americann Colorotype Co. John M. Wolff, Jr.	M. Schmidt Leonard Knopf Geo. C. Kindred Christie Clark
Charles Traung Memorial	Stecher-Traung Litho. Corp.	Sil Bacigalupi
Low Gross—27 Holes	Rapid Roller Co. Stevenson Photo Color Sep. Co. Sinclair & Valentine Co. Modern Lithography	Bob Calendar J. S. Bond Ed Wadewitz Fred Keast
Odd Hole Event	John F. Devine Forbes Litho. Mfg. Co. Chas. Hellmuth Ptg. Ink Co. Schmidt Litho. Co.	Maurice Saunders Gerry Mathison J. P. Hanback Ernie Jones
Low Net—27 Holes	Rutherford Machinery Co. Graphic Arts Corp. Brett Litho. Co. Sinclair & Carroll Co.	Les Jackson Carl Schmidt William Volz William Winship
Low Net, Men 50-55	California Ink Co. Zellerbach Paper Co. Grays Harbor Pulp & Paper Co. The Todd Company	Jim Murphy Bob Heywood Ed Morris Geo. La Monte, Jr.
Low Net, Men 56 and over	Jersey City Ptg. Co. Eastman Kodak Co. Blake, Moffett & Towne The Todd Company	Milton P. Thwaite Frank Barnhill Howard Isham A. H. Ernest

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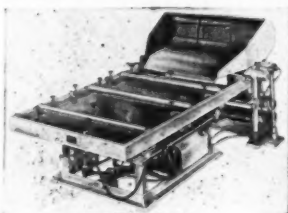
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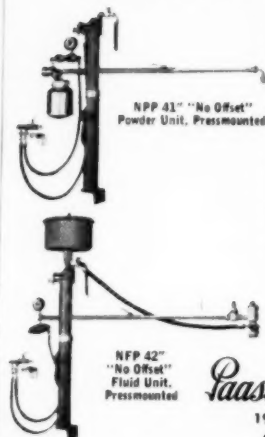
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ORtlandt 7-4127-8

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**A**

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**user**

**writes:**

We have used one Baum (25 x 38) on two shifts, for three years, to fold all we print on two Horizontals, two Verticals; two 56's one #3 and one Pony. Truly a real accomplishment. In 8 hours just ran 39,200 folders, 16 pages, 60 lb. coated stock, sheet size 22½ x 35.

We congratulate you for giving the printers a reasonably-priced, precision-built efficient 25 x 38 folder.

*Photographic Copy of Above Letter  
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ERNEST  
BAUM**

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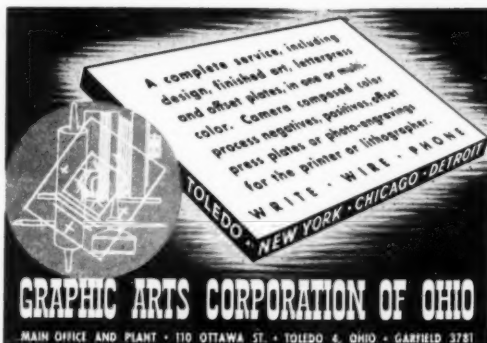
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A complete service, including design, finished on letterpress and offset plates, in one or multi-color. Camera composed color process negatives, photoengraving press plates or photoengraving for the printer or lithographer.

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**GRAPHIC ARTS CORPORATION OF OHIO**

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### **Steed Heads N.Y. Guild**

Norman T. Steed, Miehle Printing Press & Mfg. Co., was elected president of the Printers Supply Salesmen's Guild of New York, at the annual meeting May 12. He succeeds Edgar L. Wagoner. Others elected are: Gus Reischel, Ideal Roller & Mfg. Co., vice president; Robert T. Cookingham, Harris-Seybold Co., treasurer; William J. Hourigan, E. P. Lawson Co., financial secretary; George L. Thompson, Litho Chemical & Supply Co., recording secretary; Meyer F. Lewis, historian; and the following directors: Joseph A. Avery, O. J. Maigne Co.; Philip R. Bookbinder, King Typographic Service; Fred H. Pinkerson, Reinhold-Gould, Inc.; and Gerald W. Hunter, Matrix Contrast Corp.

### **Klopfers Heads AIGA**

Donald S. Klopfer, secretary-treasurer of Random House, New York, was elected president of the American Institute of Graphic Arts, May 24. Vice presidents are Merle Armitage, art director, *Look*; Joseph Blumenthal, director, Spiral Press; Robert L. Dothard, president, E. L. Hildreth & Co.; Walter Howe, director of design, R. R. Donnelley & Sons Co.; and Bertram Wolff, president, H. Wolff Book Mfg. Co. Ben Grauer, National Broadcasting Co., is secretary; and Ella Oelrich, Oxford University Press, is treasurer.

### **Question Union's Funds**

The Senate Labor Committee will investigate the manner in which the late George L. Berry used the funds of the International Printing Pressmen's Union, Senator Wayne L. Morse of Oregon, announced May 20. A report made by the union showed that a claim against Mr. Berry's estate had been filed by the union for \$61,069. The Senator asserted that further investigation would reveal further discrepancies, *The New York Times* reported.

### **New Southworth Dealers**

Southworth Machine Company has announced the appointment of several new dealers for their Graphic Arts Equipment, according to Robert

Colomy, sales manager for the Portland, Maine, firm.

Nessler and Wagner, Cincinnati, will handle the complete line. R. W. Hartnett Company, Philadelphia, and Payne and Craig, New York, were also appointed to handle the Southworth-Post Envelope Press, Southworth Simplex Paper Conditioners and Humidifiers.

Southworth bindery equipment will continue to be sold exclusively in the eastern states by E. P. Lawson Co., New York.

### **Columbian Appoints Mueller**

Columbian Lithograph Co., Chicago, has announced the engagement of Edward Mueller as pressroom superintendent, and successor to the late Martin Wezeman. Mr. Mueller has been doing lithographic work for 34 years. He comes to Columbian from the John Dickinson Schneider plant in Chicago and in recent years he has been with the U. O. Colson Co., at Paris, Ill., and with American Offset Co. in Chicago.

### **New Letterpress Announced**

Miller Printing Machinery Co., Pittsburgh, Pa., announces that it is now in full production on a new Miller 21 x 28 SW single color automatic cylinder letterpress. Six months ago the new Miller 21 x 28 TW two-color press was announced. A booklet describing the 20 x 26" Simplex press is available.

### **P. A. Van Vlack Dies**

Philip Arthur Van Vlack, president, for 30 years, of Moser Paper Co., Chicago died April 22 at the age of 72 years. He had been in the paper business for a total of 56 years.

### **Donnelley Salesman Dies**

Albert L. Olsen, 54, salesman for R. R. Donnelley & Sons Co., Chicago, died unexpectedly in his home in Park Ridge, Ill., April 26. Mr. Olsen had been connected with Donnelley's for 40 years.

### **Grossman, Laurel Process, Dies**

Irving Grossman, 45, treasurer of Laurel Process Co., New York lithographers, died May 2.

### **Westlin Addresses Craftsmen**

J. A. Westlin, vice president and general manager of the Maqua Company of Schenectady, was principal speaker at the May meeting of the Syracuse Club of Printing House Craftsmen in Turn Hall, Syracuse, N. Y. The Maqua Company is an affiliate of General Electric and handles printing turned out by the company.

### **New Secretary of Donnelley's**

R. R. Donnelley & Sons Co., Chicago, has announced the appointment of C. Bouton McDougal as secretary of the company, effective July 1. He succeeds to the position vacated by John H. Doesburg, who resigned in March to establish a law firm specializing in legal problems of printers.

### **Dixie Firm Moves**

Dixie Art Supplies, Inc., Southern distributors of Craitint graphic arts supplies and paint specialties, moved into larger, more modern warehouse and offices at 518 Natchez Street, New Orleans, May 1.

### **Two New N. Y. Firms**

Two firms recently chartered in New York are Barley Offset Corp. (Benjamin Altschuler), 76-36 113th St., Forest Hills, and Volume Offset Corp. (Morris Silver), 16 Court St., Brooklyn.

### **Latham on Leave**

Charles Latham of the New York staff, Lithographic Technical Foundation, recently was granted a six months leave of absence, beginning May 1.

### **Adds Offset Press**

State Printing Co., Chicago, has added a new Webendorfer 22x29 press to its facilities, according to Morris Faye, production manager.

### **Two-Color at N. Bennington**

A Miehle 76" two-color offset press was being installed during May at the plant of Polygraphic Co. of America, North Bennington, Vt.

The Direct Reproduction Corporation Announces

## A PERFECT SUBSTITUTE FOR GLASS

A transparent, translucent or opaque plastic sheet with a press polished or matte surface which holds its size.

Our Dyrte Clear Press Polished sheet is a perfect base for the lithographic craftsman when stripping positives or negatives for making deep etch or albumen press plates for close register work.

Our Dyrte Clear Matte One Side sheet has an ideal surface for air brush, fine line drawing, original color separations and all phases of drafting work.

Our new plastic sheet comes in a 36 x 48" size, and can be obtained in any thickness from .010" up.

Write or call for your free samples and price list.

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BROOKLYN 15, N. Y.

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*if you have a killing job*

**SERVICE DIE CUTTING CO.**

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*Mounters and Finishers of Window Displays*

**Comolith**

*in black and in color*

**for your finest  
litho work**



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*"Vibrating"*

**PAPER JOGGERS**



**Save Time—  
do a better job!**

Available in a variety of styles  
and sizes to fit your work and  
shop layout.

*Write for folder*

**SYNTRON CO. 585 Lexington, Homer City, Pa.**

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**BAKER REPRODUCTION COMPANY**

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CHICAGO 6, ILLINOIS

ALBUMEN . . . . . DEEP-ETCH

COMPOSING MACHINE

All Sizes—

**HARRIS-WEBENDORFER-MULTILITH**  
*Quality . . . Satisfaction Guaranteed*  
Complete Copy Preparation

**A COMPLETE  
STOCK OF  
GRAPHIC  
FILM  
AND  
PLATES**

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FOR THE  
LITHOGRAPHER**

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lithographers for everything photo-  
graphic from film, plates and chem-  
icals to the installation of complete  
plants.

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FINEST  
LITHOGRAPHY

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Lithograin assures you  
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graining and regaining requirements. It also  
features "Cronak" processing of zinc plates  
which gives cleaner and longer press runs. Zinc  
and aluminum offset plates supplied in all sizes.

**TOLEDO LITHOGRAIN AND PLATE COMPANY**

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## Trade Events

Western Packaging Exposition, Civic Auditorium, San Francisco, August 9-12.

International Assn. of Printing House Craftsmen, 30th annual convention, Palace Hotel, San Francisco, Sept. 4-7, 1949.

Mail Advertising Service Assn., annual convention, Congress Hotel, Chicago, Sept. 17-20.

American Photoengravers Assn., annual convention, San Francisco, Sept. 12-14, 1949, Fairmount Hotel.

Natl. Assn. of Photo-Lithographers, annual convention and exhibits, Hotel Statler, New York, October 18-22, 1949.

Printing Industry of America, annual convention, Los Angeles, Biltmore Hotel, Nov. 13-17.

Natl. Assn. of Litho Clubs, annual convention, Hotel Statler, Boston, April, 1950.

Technical Assn. of the Lithographic Industry, Rochester, April, 1950.

Graphic Arts Exposition, Chicago Int'l. Amphitheatre, Sept. 24-Oct. 7, 1950.

Mail Advertising Service Assn., 1950 annual convention, Hotel Roosevelt, New York, Sept. 30-Oct. 3, 1950.

## Litho Schools

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

ST. LOUIS—David Ranken Jr. School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

MINNEAPOLIS—Dunwoody Industrial Institute, 618 Wayzata Blvd., Minneapolis 3, Minn.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South, Rochester 8, N. Y.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

## Trade Directory

Lithographic Tech. Foundation  
Wade E. Griswold, Exec. Dir.

121 East 39 St.  
New York 16, N. Y.

National Association of Photo-Lithographers  
Walter E. Soderstrom, Exec. Sec'y.

317 West 45 St.  
New York 19, N. Y.

Lithographers National Association  
W. Floyd Maxwell, Exec. Dir.

420 Lexington Ave.  
New York 17, N. Y.

National Association of Litho Clubs  
Wm. J. Stevens, Exec. Sec'y.

317 West 45 St.  
New York 19, N. Y.

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"... just a reminder, Cuthbert, dat dis am our tenth birthday in dis yere spot!"

## Reminder...

TEN years ago in this same spot, the above cartoon appeared with the caption, "Never let a buyer forget you!" Keep your firm and your products everlastingly in front of the people you want to sell. **Don't give the buyers a chance to forget you!**

That was the essence of the message ten years ago,—and it is no different today. The easiest thing which people do is to forget. Constant advertising is the proved means to keep them from forgetting.

Now, if it be to the field of lithography that you have products or services to sell, the buyers will never have a chance to forget you if you advertise regularly in

## MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

## Tale Ends

THE \$2500 gift check presented by friends to Prof. Bob Reed recently in honor of his nearly 25 years of service with the LTF, was a fine thing. The trouble was that when he started to deposit it at his bank, it was discovered that while the figure on the check said \$2500, the written amount said \$25. It had been signed by two persons, and endorsed once, and nobody had noticed it. The check was rewritten and everyone's face was red.

★

Phil Shakespeare, Kohl & Madden representative in the East, recently qualified for the national fencing championships being held in New York this month. Sponsored by the Amateur Fencers League of America, there are 15 divisions. Phil is one of four men from Philadelphia in the competition. He has been active in fencing since 1933.

★

A ride in a submarine was to be a highlight of a trip through the Groton, Conn. plant of the Electric Boat Co., to be made by representatives of the graphic arts trade press, June 10. The manufacture of EBCo offset presses at Groton, was to be the main sight of the tour.

★

Notices are trickling in of litho plants closing down for vacation periods. Most popular time seems to be two weeks during July. It's a good idea, but we're glad publication printers don't do the same.

★

Some mighty nice looking lithography appearing throughout this magazine this month in the form of advertising inserts. Look 'em over.

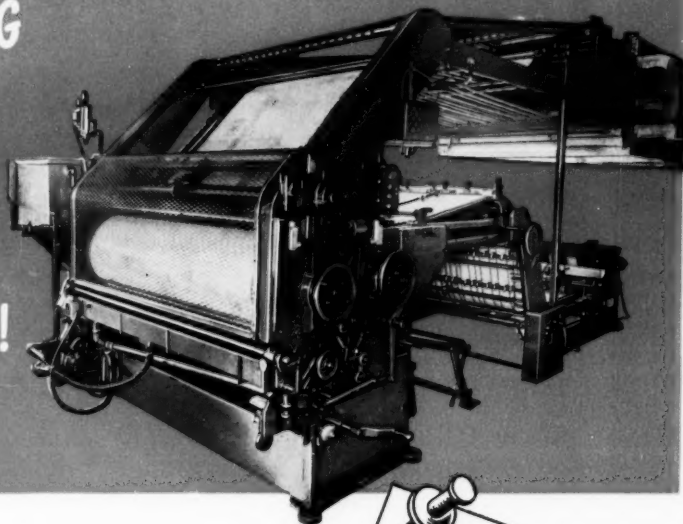
★

ADV. ADV. ADV. ADV. ADV.

Reading this magazine on borrowed time? Why not enter your own personal subscription, and have it come to home or office. It will be your own, and you won't have to wait for office-routed copies. Three bucks the year.

*With higher speed almost doubling production...*

**VARNISHING  
BECOMES  
STILL  
MORE  
PROFITABLE!**



With the New Christensen Varnisher to practically double your production, you can increase your profits from this process.

Improvements available in only the Christensen Varnisher eliminate delays in drying. Sheets traveling in two planes at half machine speed, mean drying can now keep pace with the varnisher.

In addition, sheets are at all times under gripper control. Double delivery creates better delivery conditions than can be had with machines producing at half of Christensen speed. Extra feed-in cylinder makes top feed-in possible—and any misfed sheets are automatically discarded without halting machine and slowing production.

Feeder, varnisher, oven and delivery are sold as a unit, avoiding division of responsibility for proper coordination of the various units comprising the entire production machine.

May we send you further information about the New Christensen High Speed Varnisher—and other Christensen and Dexter Machines serving in pressroom and bindery?

*Customers gladly pay more  
for the added attractiveness  
varnishing imparts to labels,  
covers inserts, direct mail  
pieces, etc.*

## *Christensen and Dexter Machines*

*Sold and serviced by*

Dexter Folder Company • General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

*Christensen Machines are built by Christensen Machine Company at Racine, Wis.*

*ONE for the money...THREE getting ready*

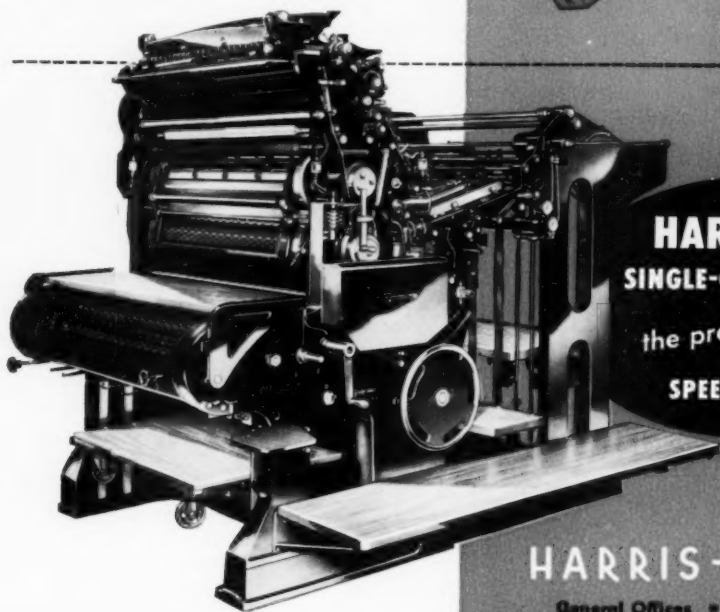
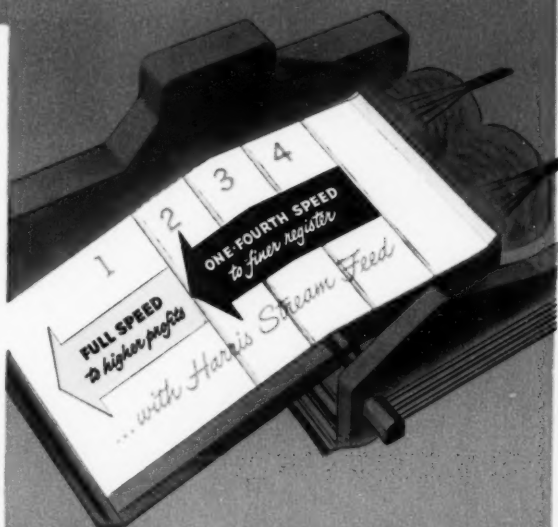
Every sheet gets special attention when Harris Stream Feed is on the job.

While the first sheet is being taken by the grippers, three more sheets are gliding easily toward the front stops, each taking its time to get register right.

That's why there's no bounce, no dented edges, no troublesome slowdown gadgets needed with Harris Stream Feed. Stream Feed gets rolling sooner... keeps rolling with fewer interruptions... helps put more profitable piles in the delivery.

★ ★ ★

The Harris Model 134 is the only 22 x 34" offset press with this profit protection. Send for a new color folder that explains the many other features on this press that help to deliver more salable sheets per day. Address the Advertising Department, Harris-Seybold, Cleveland 5, Ohio.



Harris-Seybold equipment is protected by a nationwide service and installation organization with a 40-year background of offset press experience.

**HARRIS 22" x 34"**  
**SINGLE-COLOR OFFSET PRESS**  
 the press with the  
 well-fed look  
**SPEEDS UP TO 6,000**

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